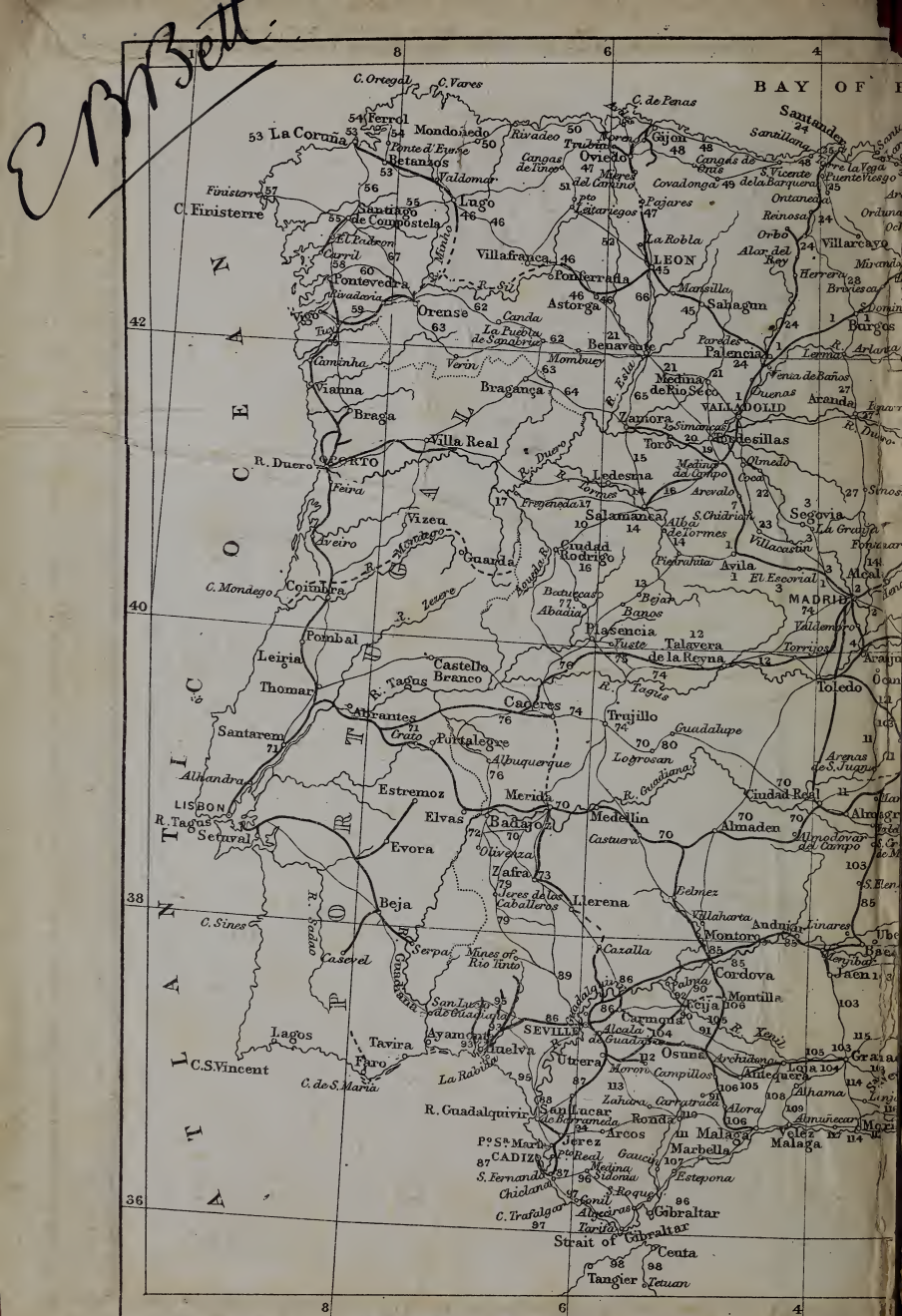


Murray's

HAND-BOOK

SPAIN





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A

HANDBOOK FOR TRAVELLERS

IN

SPAIN.

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PART I.

A
HANDBOOK FOR TRAVELLERS
IN
SPAIN.

BY RICHARD FORD, F.S.A.

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QUIEN DICE ESPAÑA—DICE TODO.  
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SIXTH EDITION, REVISED ON THE SPOT.

PART I.

WITH MAPS AND PLANS.

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PREFACE.

SINCE the publication of the first Edition of this Guide, time and events have effected changes little anticipated by its author. The general introduction of Railways throughout Spain, the improvement of roads and circulation of steamers along the coasts, have revolutionized the mode of travelling. In consequence of this, the whole arrangement of the Routes of the Handbook required to be altered. Moreover, inns and conveyances have multiplied and improved, many of the difficulties and inconveniences of travelling have been diminished or removed, the time and the expense required have been reduced. Above all, security in travelling has been ensured by the establishment all over Spain of a police force based on the model of our own and that of the Irish constabulary, and thoroughly efficient in the performance of its duties.

Under such circumstances, a thorough revision of the Handbook could be effected only on the spot. This has been the course pursued in the present and preceding Editions, and the results will be apparent in every page of the present Edition.

In this volume have been included some of the most interesting passages from Ford's 'Gatherings in Spain,' one of the happiest productions of their lamented author; as well as many extracts from the Second Part of the Handbook, now out of print. Several of the descriptions of the Battles of the English in the Peninsula were written on the spot by a military officer.

An elaborate Travelling Map of Spain, from the latest surveys, has been prepared expressly for this Edition, and many Plans of cities, &c., have been added.

To those of our countrymen and women who have exhausted the cities,

the plains, and the mountains, of Switzerland, Italy, and the Rhine, we would remark that Spain in 1882 is as easy of access, *as free from personal dangers*, and in most respects well supplied with the indispensable conveniences of civilized life.

We would especially refer English travellers in Spain to § 17 of our Preliminary Remarks: a due attention to the hints as to conduct, &c., therein contained, will ensure deference, attention, and kindly assistance to both lady and gentleman tourist throughout the length and breadth of the Peninsula.

Errors and omissions may still exist in a description of a country so rapidly undergoing change, and the Editor urgently solicits the favour of Travellers sending him notes of any mistakes which they may discover while using this Handbook, addressed to the care of Mr. Murray.

September, 1882.

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§ 1.—SPAIN AND SPANIARDS.

SINCE Spain appears, on the map, to be a square and most compact kingdom, politicians and geographers have treated it and its inhabitants as one and the same; practically, however, this treatment of the Peninsula is impossible, since both the political and social instincts of each once independent province vary the one from the other, no less than do the climate and productions themselves. No spick and span constitution, be it printed on parchment or calico, can at once efface traditions and antipathies of a thousand years; the accidents of localities and provincial nationalities, out of which they have sprung, remain too deeply dyed to be forthwith discharged by theorists. Spaniards may talk and boast of their country, of their *Patria*: every single individual in his heart really only loves his native province, and only considers as his fellow-countryman, *su paisano*—a most binding and endearing word—one born in the same *locality* as himself: hence it is not easy to predicate much in regard to “the Spains” and Spaniards in general, which will hold quite good as to each particular portion ruled by the sovereign of *Las Españas*, the *plural* title given to the chief of the federal union of this kingdom. *Españolismo* may be said to consist in a love for a common faith and king, and in a coincidence of resistance to all foreign dictation. The deep sentiments of religion, loyalty, and independence, noble characteristics indeed, have been sapped in our times by the influence of transpyrenean revolutions, and by Bourbon misgovernment.

In order to assist strangers in understanding the Peninsula and its people, some preliminary remarks are prefixed to each section or province, in which the leading characteristics of nature and man are pointed out. Two general observations may be premised. *First*. The People of Spain, the so-called Lower Orders, are in some respects superior to those who arrogate to themselves the title of being their Betters, and in most respects are more interesting. The masses, the least spoilt and the most national, stand like pillars amid ruins, and on them the edifice of Spain’s greatness must be reconstructed. This may have arisen, in this land of anomalies, from the peculiar policy of government in Church and State, where the possessors of religious and civil monopolies who dreaded knowledge as power, pressed heavily on the noble and rich, dwarfing down their bodies by intermarriages, and all but extinguishing their minds by Inquisitions; while the People, overlooked in the obscurity of poverty, were allowed to grow out to their full growth like wild weeds of a rich soil. They, in fact, have long enjoyed under despotisms of Church and State, a practical and personal independence, the good results of which are evident in their stalwart frames and manly bearing.

Secondly. A distinction must ever be made between the Spaniard in his *individual* and in his *collective* capacity, and still more in an *official* one: taken by himself, he is true and valiant: the nicety of his *Pundonor*, or point of personal honour, is proverbial; to him as an individual, you may safely trust your life, fair fame, and purse. Yet history, treating of these individuals in the collective *juntados*, presents the foulest examples of misbehaviour in the field, of Punic bad

faith in the cabinet, of bankruptcy and repudiation on the exchange. This may be, however, entirely owing to the deteriorating influence of bad government, by which the individual Spaniard, like the monk in a convent, has been hitherto fused into the corporate. The political atmosphere has been too infectious to avoid some corruption, and while the Spaniard individually felt that his character was only in safe keeping when in his own hands (and no man of any nation knows better *then* how to uphold it), yet when linked with others, his self-pride has lent itself readily to feelings of mistrust, until self-interest has been too often uppermost. From suspecting that he would be sold and sacrificed by others, he has usually been willing to float down the turbid stream like the rest: yet *official* employment has never entirely destroyed the private good qualities of the *empleado*, and he has ever been ready to do justice when appealed to as an *individual*.

§ 2.—PASSPORTS.

Notwithstanding a Royal Decree of Dec. 17, 1862, releasing foreigners entering Spain from showing a passport, a stranger is constantly required to produce one, and in remote parts of Spain *may be sent* to prison if he cannot produce one.

A Foreign-office passport (cost 2s.) should therefore be obtained *without fail* by every one about to enter the Peninsula. It ought to be *visé* by a Spanish Consul in London or elsewhere (fee 1 dollar). It will be useful as a proof of identity, whilst its production may be required in order to obtain letters at the post-office; it will also facilitate an *entrée* into palaces, picture galleries, &c., upon days and at times when such are not open to the public generally.

Travellers who propose taking Portugal on their way to or from Spain must obtain the Portuguese visé either in London or Paris.

Those travellers who may require special assistance or aid from the local authorities in Spain, will find great civility shown them, provided that *they* on their part when entering the official residence *take off their hats*—that outward visible sign of good breeding and good intentions on the Continent, which is so frequently disregarded by our cool, curt, and catch-cold countrymen, to their infinite cost. In no country is more to be obtained by the cheap outlay of courtesy in manner and speech than in Spain; "*cortesía de boca, mucho vale y poco cuesta.*" Foreigners who intend to make a lengthened stay in the Peninsula should take out a *fuero*, and thus place themselves under the especial protection of the military authorities. A foreigner who has thus registered himself cannot be arrested by civil process. A warrant from the commander-in-chief of the province, or from the war-office in Madrid, must be procured before his personal liberty can in any way be interfered with.

§ 3.—CUSTOM-HOUSES.

Custom-house officers now (1882) give very little trouble, and the receivers of the *derechos de puertas*, or dues levied at city-gates on *comestibles de boca*—articles of eating and drinking—give none at all to ordinary travellers; but no prudent traveller should ever risk his ease

The bank-notes in circulation vary in amount from 25 pesetas, or 100 reals, to 1000 pesetas.

It is most important for the traveller to know that the notes of no bank in Spain (*not even those of the Bank of Spain*) are circuleable out of the city or town in which they are issued; he should therefore insist upon receiving his money in coin, and paper money should be avoided except by those who intend to make a lengthened stay in any of the larger towns, when local bank-notes may be used.

The value of the old gold coins is reckoned when of full weight—their exact value, however, is uncertain, as these large coins are much worn by time and the *sweating* by the fraudulent, and seldom have preserved their legal weight. Those deficient should be accompanied with a certificate stating their exact weight and value. This certificate may be obtained in the principal towns from the “Contraste” or “fiel medidor,” the person who is legally authorized to weigh gold coins supposed to be light, and his place is well known. The stranger must take care when he receives *onzas*, except from first-rate Spanish bankers or merchants, to see that these coins are of correct weight. It is better to have nothing to do with any *onzas* whatever.

Prior to 1875 the gold pieces of 100 reals which were struck weighed 8·387 grammes, and the rate of exchange at par was 96 reals = £1. In 1875, 1876, they were struck, weighing 8·06451 grammes, making the value at par 100 reals = £1. The former rate of exchange (96 reals) is the one usually given in Madrid, Bilbao, or Seville; in other cities the traveller is fortunate if he gets 95½ reals.

Accounts are now generally kept in pesetas and centimos; in 1865 the escudo was made the highest unit of account. Prior to that date the real and centimo were used in keeping accounts.

The dollar of Spain, so well known all over the world, is the Italian “colonato,” so called because the arms of Spain are supported between the two pillars of Hercules. The ordinary Spanish name is “*duro*.” They are often, however, termed in banking and mercantile transactions “*pesos fuerte*,” to distinguish them from the imaginary “*peso*,” or smaller dollar of 15 reals only, of which the *peseta* is the diminutive.

The traveller should insist upon receiving his money in 100-real pieces when exchanging his circular notes.

Measures.—The French metrical decimal system was introduced by royal decree (13 July, 1849), and the metro, kilometro, and litro, are now the *only official* measures employed in Spain, although the old Spanish vara (yard), legua (league), and cuartilla (quart), are still often used by the tradespeople and peasant classes.

A mètre equals 1 yard 3½ inches, or 1 vara 7 pulgadas. A kilometro = 1093 yards 2 inches, = ·621 of an English mile. A Spanish *legua* = 5·555 kilometres = 3½ English miles. A Spanish *vara* consists of 3 pies (feet), each of 12 pulgadas (inches), each of 12 lineas (lines), and equals 2·782 English feet. The English mile = 1925⅔ Spanish yards. The English foot is 13 Spanish inches.

Table of Kilometres and Miles.

1 kilometre	=	0·62 mile.	20 kilometres	=	12·43 miles.
2 kilometres	=	1·24 miles.	30	"	= 18·64 "
3	"	= 1·86 "	40	"	= 24·86 "
4	"	= 2·49 "	50	"	= 31·07 "
5	"	= 3·11 "	60	"	= 37·28 "
6	"	= 3·73 "	70	"	= 43·50 "
7	"	= 4·35 "	80	"	= 49·71 "
8	"	= 4·97 "	90	"	= 55·92 "
9	"	= 5·59 "	100	"	= 62·14 "
10	"	= 6·21 "			

SPANISH and ENGLISH WEIGHTS and MEASURES.

Weights.

<i>Spanish.</i>				<i>English equivalent.</i>
12 Granos	..	=	1 Tomin.	
3 Tomines	..	=	1 Adarme.	
2 Adarmes	..	=	1 Dracma	.. .. = Drachm.
8 Dracmas	..	=	1 Onza ..	.. .. = Ounce.
8 Onzas	..	=	1 Marco	.. .. = Marc.
2 Marcos	..	=	1 Libra	.. .. = Pound.
25 Libras	..	=	1 Arroba	.. .. = Quarter of Cwt.
4 Arrobas	..	=	1 Quintal	.. .. = Hundred Weight.

Distances.

12 Lineas	..	=	1 Pulgada	.. .. = Inch.
12 Pulgadas	..	=	1 Pie	.. .. = Foot.
1½ Pie	..	=	1 Codo	.. .. = Cubit.
2 Codos	}	..	1 Vara	.. .. = Yard.
3 Pies				

Corn and Dry Measures.

4 Ochavillos	..	=	1 Ochavo	.. ..
4 Ochavos	..	=	1 Cuartillo	.. .. = Pint.
4 Cuartillos	..	=	1 Celemin	.. .. = Peck.
12 Celemines	..	=	1 Fanega	.. .. = About one Cwt.
12 Fanegas	..	=	1 Caiz.	

Our quarter is about 5 Fanegas, 1½ Celemin. 1 bushel is about 7½ Celemines.

An *Aranzada*, or Spanish acre, is as much land as a pair of oxen can plough in a day; a *Fanega* is that quantity which requires a *Fanega* of grain to sow it.

Liquid Measures, Wine, &c.

4 Copas	..	=	1 Cuartillo	.. .. = Pint.
4 Cuartillos	..	=	1 Azumbre	.. .. = About ½ a gallon.
2 Azumbres	..	=	1 Cuartilla	.. .. = About a gallon.
4 Cuartillas	..	=	1 Arroba	.. .. = About 3½ gallons or 32 pints.
29 Arrobas	..	=	1 Bota o Pipa	.. .. = About 110 to 115 gallons.

About 7 Cuartillos make our Gallon.

§ 5.—STEAM COMMUNICATIONS.

The Peninsular and Oriental Steam Navigation Company's steamers leave Gravesend every *Wednesday* and call at Gibraltar; they make the passage in about five days. To secure passages and obtain information apply at the Company's offices, No. 122, Leadenhall Street, or 25, Cockspur Street, Charing Cross.

Messrs. John Hall, junr., and Co.'s steamers from London Dock *weekly* for Lisbon, Gibraltar, Malaga, and Cadiz. Office, No. 1, New London Street, E.C. The length of passage outwards from London to Lisbon is about 5 days; Gibraltar, 9 days; Malaga, 13 days; Cadiz, 18 days;—and homewards, Cadiz to Lisbon, 2 days; Lisbon to Vigo, 1 day; Vigo to London, 4 days. The stay at Lisbon is about 2 days; Gibraltar, 2½ days; Malaga, 3 days; Cadiz, 4 days:—homeward, Lisbon, 1½ day; Vigo, ½ day. The fares are: Lisbon, £7; Gibraltar, £8; Malaga, £9; Cadiz, £10. The steamers leave Cadiz every *Thursday* evening homewards.

The Brazil and River Plate Mail steamers from Southampton call at Vigo and Lisbon. Apply to Royal Mail S. P. Co., 18, Moorgate Street, E.C.

The Pacific Steam Navigation Company's steamers from Liverpool take passengers for Bordeaux, Santander, Vigo, Corunna, and Lisbon. Offices, 31, James Street, Liverpool; and 5, Fenchurch Street, London.

The Moss Steamship Company, from Liverpool every week to Bordeaux and Gibraltar. Agents, Messrs. James Moss and Co., 31, James Street, Liverpool.

Some of Messrs. Burn and MacIver's Mediterranean steamers (Cunard line) call at Gibraltar. Office, 1, Rumford Street, Liverpool; or Messrs. W. and W. S. Cunard, 6, St. Helen's Place, London, and 28, Pall Mall.

The French Transatlantic Mail steamers leave Marseilles for Cartagena every other *Wednesday* at 5 P.M., and Marseilles to Valencia (*viâ* Cette and Port Vendres) every other *Saturday* at 5 A.M. 1st Class: Cartagena, 79 francs; Valencia, 95 francs.

A. Lopez and Co.'s steamers run from Barcelona to Valencia, Alicante, and Cadiz, twice a month.

The Segovia Cuadra Company's steamers run to Barcelona and all the ports on the eastern coast as far as Seville; the passages are generally made during the nights, and the days are spent at the various ports.

The steamers on their arrival at Spanish ports are soon surrounded with boats to convey passengers on shore. The proper charges per *tarif* are a *peseta* per person, *two* reals per portmanteau, and *one* for each smaller package; a passenger without luggage has to pay *two* reals for being landed, or put on board. The word "*tarifa*" itself generally settles disputes.

The passenger steamers on the East Coast of Spain are neither so good nor so numerous as they were before the railways were made.

Forwarding of Luggage.—If you wish to forward baggage or packages by these steamers, have them carefully directed, and take a receipt for them and forward it per post to your correspondent, desiring him to send for the articles the moment the steamer arrives, otherwise they will be liable to be left on board or lost.

The quickest way to get anything sent from England to Madrid, or *vice versâ*, is by Messrs. John Hall's steamers, No. 1, New London Street, by the direct line from Lisbon to Madrid by Malpartida.

Heavy luggage may be sent from Madrid to England, *viâ* Seville, care of Messrs. MacAndrews and Co. It must be registered at the Atocha Terminus.

Packages may be sent to France through MM. Garrouste, 14, Calle de Tetuan. London agents, Messrs. Sutton and Co., Golden Lane, City.

§6.—RAILWAYS AND ROADS—DILIGENCES—BAGGAGE—HORSES AND MULES.

Railways in Spain. 1882.

The *Railroad* (*Ferro Carril*, or Camino de Hierro) now connects most of the principal cities of Spain (see Map). Whilst in 1848 only 18 Eng. miles of rail were open, in 1863 the mileage had increased to 2216; and now it may be estimated, according to the statement given by the Director of Public Works, that 7739 kilometres are open to public traffic; 1800 kilometres are now (1882) in construction. The rlys. of Spain were constructed principally by means of French capital, and at an enormous cost. They are, perhaps, the worst constructed and the worst managed lines in the world, and are dear, dirty, and dilatory.

Although the pace is slow compared with other parts of Europe, yet the advantage they afford in a quick transit over such dreary regions as the plain of Castile and La Mancha is immense. On most lines only 2 trains run in the 24 hours, and the fine scenery is often passed in the dark. The stoppages are frequent and long, and the delays at junction stations often wearisome, and of many hours' duration. Some of the best stations are very poor, and the secondary stations are often mere hovels. The extreme filthiness of every place to which railway servants and passengers of every class have access in common is much to be deplored. In most of the trains a first-class carriage is set apart for ladies only, marked "*Reservado para Señoras.*" A well-ordered closet carriage, one for men and one for women, is attached to most trains. Travellers who object to smoking will be glad to know that every train is provided with a first-class carriage *reservado para los no fumadores*. Luggage robberies on railways are not uncommon; it is therefore better not to put money or valuables into the trunks which go in the van. Passengers are allowed to take a portmanteau or small amount of luggage in the carriage with them, which, if pressed for time, will be a great convenience, and enable them to avoid the long and weary delays at the station before the luggage is got ready. Travellers are advised to buy the official railway guide, published monthly, *Indicador de los Caminos de Hierro de España y Portugal*, price 2 reals. It may be had at the railway stations and libraries.

The principal stations are provided with Buffets; a good dinner, and plenty of time to eat it, are provided every four or five hours.

Diligences.

Since the introduction of the railway system into Spain, there has been a marked development in the construction of high-roads also; thus, whilst the total length of roads existing in Spain in 1855 was only 5920 Eng. m., it may be calculated that more than double that

number are at the present time open. But even this amount is quite disproportionate to the wants of a country like Spain, which has an area of 126,759,000 statute acres.

The old *Caminos Reales* (royal roads)—*Carreteras Generales*—of Spain are eight in number: they branch forth from the capital like spokes of a wheel, and run to *Irun*, to *Barcelona* by *Zaragoza*, to *Cádiz* by *Seville*, to *Malaga* by *Granada*, to *Pamplona* by *Soria*, to *Valencia* by *Albacete*, to *Coruña* and *Oviedo* by *Valladolid*, and to *Portugal* by *Badajoz*. These first-class roads are also called *Arrecifes*, from the Arabic word for *chaussées*, causeways: they are made on the Macadam system, admirably engineered, and kept in good repair. Ordinary but carriageable roads are called *caminos carreteros*, *caminos de carruage*, *de carretera*, and are just practicable: bridle-roads are called *caminos de herradura*. Bye-ways and short cuts are termed *trochas*, *travesías* and *caminos de atajo*, and familiarly and justly called *caminos de perdices*, roads for partridges; nor should any man in his senses or in a wheel-carriage forget the proverb *no hay atajo sin trabajo*—there is no short cut without hard work. A *rambla*—Arabicè *raml*, sand—serves the double purpose of a road in summer for men and beasts, and a river-bed in winter for fish and wild-fowl.

Internal locomotion has been facilitated throughout the Peninsula, as regards public conveyances in connexion with the railways, but the progress is slow.

In travelling by *Diligence* (called *Diligencia*), the distances are usually regulated and paid for—not by posts, but by leagues, *leguas*, of 20,000 feet, or 20 to a degree of the meridian, and somewhat less than three miles and a half English, being the nautical league of three geographical miles. The official measure of distance is now the French kilo. The country leagues, especially in the wilder and mountainous districts, are calculated more by guesswork than measurement. Generally you may reckon by *time* rather than distance, the sure test of slow coaching, and consider the *league* a sort of German *stunde*, an *hour's* work. The term "*legua*" is modified by an explanatory epithet. "*Larga*," or long, varies from four to five miles. "*Regular*," a very Spanish word, is used to express a league, or anything else that is neither one thing nor another, something about the *regular* post league. "*Corta*," as it implies, is a *short* league, three miles.

The public coaches or *diligencias* are based, in form and system, on the French diligence, from whence the name is taken; these copies are preferable to their originals, inasmuch as the company which travels by them, from the difficulties of travelling with post-horses, is of a superior order to those who go by the diligence in France, and the Spaniard is essentially much higher bred than his neighbour, especially as regards the fair sex. The Spanish diligences go pretty fast, but the stoppages, delays, and "behind time" are terrible.

Travelling in the *diligencia*, odious in itself, is subject to the usual continental drags, *billetes*, &c., previous to starting. The prices are moderate, and vary according to the places: the best division is the *Berlina* (called *Coupé* in France), the second best is the *Interior*, the third the *Coupé* or *Banquette*; only half the quantity of luggage (15 kilos = 30 lbs.) is allowed by diligence that is allowed by railway, and a heavy charge made for all extra. Be careful as to directions on

your luggage, avoiding the "*Esq.*," and have it all registered; and take your place in time too, as the *diligencias* are often crowded, especially during summer. The passengers are under the charge of a conductor, the *mayoral*; meals are provided at the coaches' own baiting inns or *paradores*; they are sufficient in quantity, endurable in cookery, and reasonable in charges.

As a pedestrian tour for pleasure is a thing utterly unknown in Spain, except in the northern provinces, *excursions on horseback* are truly national and preferable, and bring the stranger in close contact with Spanish man and nature. Horses or mules may be hired in most large cities, or the traveller to whom time is no object may join the caravans of the regular muleteers and carriers, who ply from fixed places to others. Those who can only ride on an English saddle should procure one before starting, and every man will do well to bring out a good pair of English spurs, with some spare sets of rowels, and attend to their efficient sharpness, for the hide of a Spanish beast is hard and unimpressible.

Ladies must not expect to find English saddles in any but the large towns. The native saddles used by women, *hamugas*, are comfortable; they consist of a sort of chair, with a footboard to rest the feet.

It cannot be said that the animals owned by Spanish muleteers are pleasant to ride, nor indeed are the hacks (*hacas*) and cattle usually let for hire much better; to those, therefore, who propose making an extensive riding tour, especially in the provinces of Galicia, Estremadura, and Aragon, the better plan is to perform it on their own animals, the masters on horses, the attendants on mules. The chief points in such journeys are to take as few traps as possible: trunks—the impedimenta of travellers—are thorns in their path, who pass more lightly and pleasantly by sending the heavier luggage on from town to town; "attend also to the provend," as the commissariat has ever been the difficulty in hungry and thirsty Spain. Each master should have his own *Alforjas* or saddle-bags, in which he will stow away whatever is absolutely necessary for his own immediate wants and comforts, strapping his cloak or *manta* over it. The servant should be mounted on a stout mule, and provided with strong and capacious *capachos de esparto*, or peculiar baskets made of this useful Spanish grass; one side may be dedicated to the wardrobe, the other to the larder; and let neither master nor man omit to take a *bota*, or leather wine-bottle, or forget to keep it full; spare sets of shoes for horses and mules, with nails and hammer, are also essential. When once off the beaten tracks, those travellers who make up their minds to find *nothing* on the road but discomfort will be the least likely to be disappointed, while by being prepared and fore-armed they will overcome every difficulty—*hombre prevenido, nunca fué vencido*, a little foresight and provision gives small trouble and ensures great comfort. The sooner all who start on riding tours can speak Spanish the better, as polyglot travelling servants are apt to be rogues. In the absence of a trustworthy courier a retired cavalry soldier is a good man to take, as he understands horses, and knows how to forage in districts where rations are rare. Few soldiers are more sober, patient, and enduring of fatigue than the Spanish; eight reals a day, food, lodging, and some dress, with a tip at the end, will be ample pay. A Spanish servant (whether

professional courier or soldier) must be treated with civility, and abusive speech avoided.

It is desirable for the traveller to carry with him some anti-cholera medicine, and a bottle of Henry's magnesia. It is difficult to have English prescriptions made up in Spain. For dysentery the usual Spanish remedy is rice-water, which sometimes stops the diarrhœa. It is well also to have a supply of tea and French brandy, and small metal teapot, neither of these being procurable except in the larger towns. Spaniards always take a day's provision with them. An india-rubber bath will be found a great comfort.

§ 7.—POST OFFICE AND LETTERS.

Post-offices and Letters, and the general correspondence of Spain, are tolerably well regulated. A single letter, *una carta sencilla*, must not exceed 15 gramos; the charge for postage increases with the weight. The English system has been introduced; a uniform charge for postage—by weight—now, irrespective of distance, prevails over Spain. The stamps are called *sellos*. Letters to any part of Spain pay 15 cent. of peseta. To France and England, 25 centimos for the same weight. *Postage stamps cannot be bought* at the post-office; they must be procured at the Government cigar, tobacco depôts (*Estancos*), which are distinguished by having the Government arms over the door. English newspapers are free to Spain. Pamphlets and papers fastened like ours, with an open band or *faja* for directing, are charged to any part of Spain or her colonies, 1 cent. of peseta; to England and France, 5 cent. for every 50 grammes. Post-cards for any part of Spain, 10 cent. Letters for inside a town, whatever their weight, 10 cent. Letters *from* or *to* England must be prepaid, or they will be charged double postage. A registered letter requires a stamp of 75 centimes.

Travellers may have their letters addressed to them at the post-office, to *Lista de Correos* (= Poste Restante), where the passport is usually asked for before the letter is delivered. Prudent tourists should urge home correspondents, especially their fair ones, to direct simply, and to write the surname in large and legible characters. The best mode, while travelling in Spain, is to beg them to adopt the Spanish form—"Señor Don Plantagenet Smytheville." The traveller should always put his own letters into the post-office, and himself affix the stamps on them. Travellers, when settled in a town, may, by paying a small fixed sum to the post-office clerks, have a separate division, "*el apartado*," and an earlier delivery of their letters. Letters from the Peninsula directed to a private address or to an hotel, are left by a postman, "*el cartero*," who is entitled to charge 5 cent. for each letter, on delivery.

§ 8.—TELEGRAPH OFFICE AND TELEGRAMS.

The telegraph-lines in Spain are all in the hands of the State. The offices are open day and night, and the staff of officials employed are usually intelligent and trustworthy. Parties must procure *telegraph stamps* from an *Estanco*, or at the telegraph-office in large towns, of the value of the message to be sent: these stamps must be handed to the clerk to be affixed by him to the dispatch. The telegram may be written in French, English, German, Italian, and Portuguese: dispatches

from other countries to any town in Spain can be addressed "*Poste restante*," in which case they must be called for at the Telegraph-office, just as a letter would be called for at the Post-office.

A telegram to Great Britain costs for each word	44 cents.
With an extra tax for every telegram of	2 pesetas 20 "
Ditto to France (each word)	25 "
With the tax of	1 peseta 95 "
Ditto to Spain (each word)	10 "
If not exceeding 10 words (5 additional words are allowed for the address)	1 peseta.

§ 9.—SPANISH INNS: FONDA, POSADA, VENTA—BOATS AND PUBLIC CARRIAGES.

Railways, and the improvement of public conveyances, by leading to increased travel and traffic, have caused some corresponding change for the better in the quantity and quality of the houses destined for the accommodation of wayfaring men and beasts. As they are constantly changing, it is not easy to give their names in every small and out-of-the-way place. These conveniences are of varied denominations, degrees, and goodness. 1st is the *Hotel*, or *Fonda* (the *Oriental Fundack*), which is the assumed equivalent to our hotel, as in it lodging and board are furnished. The hotels in the chief towns have now French cooking, and are good, though not equal to Swiss hotels. 2nd is the *Posada*, in which, strictly speaking, only the former is provided. Thirdly comes the *Venta*, which is a sort of inferior *posada* of the country, as distinguished from the town; at the *Venta* the traveller finds the means of cooking whatever provisions he has brought with him, or can forage on the spot. These *khans* are generally larderless, although the *Ventero*, as in *Don Quijote's* time, will answer, when asked what he has got, *Hay de todo*, there is everything; but *de loque V. trae*, "of what you bring with you," must be understood.

The traveller, when he arrives at one of these *Posadas*, in rarely-visited places, should be courteous and liberal in using little conventional terms of civility, and not begin by ordering and hurrying people about; he will thus be met more than half-way, and obtain the best quarters and accommodation that are to be had. Spaniards who are not to be driven by a rod of iron, may be tickled and led by a straw. Treat them as *caballeros*, and you put them on *their mettle* at once, when they generally behave themselves as such. No man who values a night's rest will omit on arrival to look at once after his *bed*: a cigar for the *mozo*, a compliment to the *muchacha*, and a tip, *una gratificacioncita*, seldom fail to conciliate and secure comfort.

The "*ventorrillo*," or *Cantina*, is a minor class of *venta*, and often nothing more than a mere hut, run up with reeds or branches of trees by the roadside, at which water, wine, and bad *aguardiente* (aniseed, true *agua ardens*) are to be sold. In out-of-the-way districts the traveller, in the matter of inns, will seldom be perplexed with any difficulty of selection: the golden rule will be to go to the one where the diligence puts up—*El Parador de las Diligencias*. The simple direction, "*vamos á la Posada*," let us go to THE inn, will be enough in those small towns where the name of an inn is not given in the Handbook, for the

question in such out-of-the-way places is rather, *Hay posada, y donde esta?* (*Is there an inn, and where is it?*) than Which is the best inn?

Spanish inns are generally clean; the best are kept by Italians or Swiss. Water is generally abundant, and Spaniards drink very freely of it, but it is apt to disagree with foreigners, until acclimatized. The common table-wine is wholesome and palatable, when care has been taken not to bottle it in hogskins, which give it a taste of leather, and often of the common spirit (*aguardiente*) of the country, with which the wine-skins are prepared. Most of the first-class hotels have tolerable red and white wine on the table. A better wine is the Valdepeñas, which can be had for an extra charge of 4 reals per bottle.

The charges of the native inns are not exorbitant; generally 20 to 40 r. (6s.) a day are charged for bed and board, according to size of bedroom: this includes breakfast, and dinner with wine. If the guest comes too late for dinner, or goes before dinner, a half day is usually charged. In Sevilla, Barcelona, Cadiz, and Madrid, the charges are dearer, and in all places where establishments are set up on what is called the English or French system, foreign prices are demanded; but *travellers are advised always to inquire at hotels in Spain what they are to pay.* This observation especially applies to the first-class hotels at Madrid, which are very expensive. Travellers should also be warned never to set foot in any boat or carriage or omnibus before it is distinctly understood exactly how much they are to pay for the conveyance of themselves and all their baggage, and that the sum named includes carrying the luggage into and out of the conveyance. They must not trust to the word “*Tarif*,” for it often encloses a small footnote, which states that if passengers or luggage are conveyed to any *domicilio*, the charge is double. If not certain of the hotel, it is a good plan to leave the luggage at the public office; and when the hotel has been chosen, send for it.

Those who propose remaining more than a night in a town may make their own bargain with the innkeeper as soon as they have been shown their rooms: a question as to the *usual* charges of the hotel (which *always* include everything *en pension*), politely asked, will ensure an immediate rejoinder, and the traveller may be then satisfied that he will *not* be overcharged: if he intends to make a long stay, he can make *special* terms, or he can go into a Boarding-house, “*Casa de Huespedes*,” where he will have the best opportunity of learning the Spanish language, and obtaining an idea of the national manners and habits. These establishments are constantly advertised in the local newspapers, and the houses themselves may be known externally by a white paper ticket attached to the *extremity* of one of the window balconies; for if paper be placed in the *middle*, it only means “unfurnished lodgings to let here.” The traveller will always be able to learn from the consul or his banker, or from any respectable inhabitant, which of these boarding-houses enjoys the best reputation, or he may himself advertise in the papers for exactly the sort of thing he wants.

Mosquito-nets are indispensable during June, July, August, and September. The bedsteads in first-class inns are usually furnished with them, but not in the country inns. The linen is generally clean, but it is always well to be supplied with Persian powder during the sum-

mer months. The bed-rooms in large towns are carpeted in winter; they seldom have fireplaces, but in winter a brazier is lighted. The domestic arrangements in general in the Spanish hotels and lodgings are very bad. The only way that an improvement is ever to take place is to complain incessantly to the servants, and insist upon cleanliness whenever necessary.

§ 10.—SPANISH ROBBERS—NEW POLICE—CIVIL GUARDS.

Undoubtedly on the long highways of a thinly-peopled land, accidents may occur; but the regular and really formidable robbers have almost disappeared on the high roads, in consequence of the institution of a body of well-armed men, admirably disciplined (part mounted) as Gens-d'Armes, who are stationed on the principal routes as escorts and patrols. They are called *Guardias civiles*, to distinguish them from *military* and *rural* guards. Notwithstanding these precautions, however, every now and then trains are stopped, and the travellers robbed. Valuables should always be taken in a hand-bag, for the railway service is bad all over the country, and passengers' baggage is frequently opened on the journey.

Civil Guards of Spain.—This noble body of men is composed of 20,000 Foot and 5000 Horse Guards, or Gendarmerie, first organised 1844-45: they are dressed in dark blue tunic and trousers of same colour, light buff-coloured belts, and armed with Remington rifles; some have the short, some the long rifle.

The *Guardias civiles* are under military law; their punishments and penalties exceptionally severe.

Their *esprit de corps* is good.

Their ranks are composed of the high-character and long-service men of the Spanish army; and of cadets from the College, near Madrid, where all the orphan children of Civil Guards who have died in the pursuance of their duty, are educated, free of expense, for the force.

The duties of the Civil Guards are much the same as those of the Irish Constabulary, whom they greatly resemble in organisation.

They are stationed, in *couples*, in every town and small village, and in small barracks along every frequented high-road, and in squads of from 25 to 50 in Spain's larger cities. They are *police*, without being spies; *soldiers*, without being liable to be called on for service beyond the Peninsula. They perform their duties as police most effectively. Not a robbery is committed but what these men find out, and, thanks only to their exertions, Spain is now well-nigh free of robbers. Two of them meet every train at every station, examine passports with courtesy, check everything that is wrong, as well by their presence and *morale*, as by the strong arm of the law. They escort prisoners from one prison to another, and, knowing how uncertain in its action is Spanish law, they constantly shoot down a murderer, taken red-handed, or trying to escape when on the march with them from prison to prison. They have done more to establish order in Spain than any other body. The men are 5 feet 8 inches in stature, well-set and powerful. Their head is a General in the army, living in Madrid, with the title of Director-General. Their officers are nearly all of the middle class: say, of the class of tradesmen. All members

of the force *must read and write*. Promotion from the ranks is the rule, not the exception. They live in barracks, mess together, and associate but little with the outer world.

The force supports a weekly periodical, called *Boletín oficial de La Guardia Civil*, first started in 1858. The rules of the corps are arranged in the *Cartilla*, gambling being entirely prohibited. "The couples engaged in patrolling the roads must walk twelve paces apart from one another, so as not to be both surprised at once." The rules for protection of persons and property prescribe the proper conduct for every emergency, such as earthquakes, fires, floods, wayfarer losing his way, and so on, duly laid down. The cavalry carry heavy dragoon swords of Toledo make, and revolvers and short carbine; the foot-soldiers—for soldiers they are, and trained to act in couples as well as in large bodies,—Remington rifle and bayonet, and sometimes revolvers. The safety of property in Spain may, without exaggeration, be said to depend on this most excellent force. No Civil Guard is allowed to accept a reward, however great be his service to you.

§ 11.—POPULATION AND REVENUE—EDUCATIONAL STATISTICS, &c.

Population in 1868, 15,673,248, of whom 3,129,921 knew how to read and write, 705,778 could read only. According to the census for the year 1877, the population of Spain numbers over 16,731,570.

Revenue for the year 1882-1883. This has been estimated (officially) at 760,291,224 pesetas, or francs; the State expenses are estimated (officially) at 792,122,953 pesetas. (See 'Presupuestos Generales del Estado,' 1882.)

The Revenue has always been badly collected, and at an enormous cost. Every impediment has been placed in the way of intended investors of capital in the Peninsula. But in spite of every obstacle which successive governments—each (if possible) worse than its predecessor—could throw in the way of Spanish progress, that progress has been most marked during the last 20 years. Since then the population and revenue have increased, and a marked improvement is perceptible in the education of the people.

§ 12.—HINTS TO INVALIDS—CLIMATE.

The superiority of the climate of the South of Spain over other regions of Europe has been ably demonstrated by various medical writers.* Independently of a more southern latitude, the geometrical configuration of Spain is superior. While the *Apennines*, the backbone of Italy, stretching N. to S., offer no barrier to northern cold, the *sierras* of Spain, running E. and W., afford complete shelter to the littoral strips. Free as a whole from malaria, *dryness* is the emphatic quality of the climate. Tarragona, Murcia, and Malaga, may be pronounced the most favoured winter climate in Europe.

As Spain itself is a conglomeration of elevated mountains, the treeless, denuded interior, scorching and calcined in summer, keen, cold and windblown in winter, is prejudicial to the invalid; the hygienic

* See Dr. Bennett's 'Climate of the South of Europe.' 'Change of Climate,' &c., by D. J. T. Francis, M.D.

characteristics of the maritime coasts to the N.W. from Vigo to San Sebastian, are soothing and sedative—a relaxing influence prevailing as the French frontier is approached; the coast-line from Barcelona to Cadiz is more bracing and exhilarating. Tarragona possesses perhaps the most agreeable climate in Europe, whilst farther S. (in Murcia) occur the driest regions in Europe, with Malaga for the happy medium.

For all this, at the present time there are few towns in Spain where invalids can pass a winter with comfort or safety. Malaga enjoys a mild winter climate, and the same immunity from frost as does the Riviera from Nice to San Remo; but it is not a clean or healthy city. The drainage is as defective as can be. The hotels are fairly good, but there are few, if any, suburban residences fit for invalids (Dr. Bennett and Dr. More Madden, p. 280). Murcia in summer is a desert, except where water springs and irrigation create an oasis, where palms flourish in forest growth. In winter the climate is mild, dry, and exempt from frost. The water drunk in Spain, where—in the warmer portions—diabetes and dropsy are little known, is deliciously pure. The wines of Navarre, Valdepeñas, and Aragon, are cheap and wholesome. The *cuisine*, in a country where people eat to live, not live to eat, will indeed keep body and soul together, but will tempt no weak and wearied stomach to repletion. The peptic benefits of climate on the natives are evident by the way they digest an oil, vinegar, and vegetable diet, and survive chocolate, sweetmeats, and bile-creating compounds. The *sustaining* effect is proved by the untiring activity of the very under-fed masses, where many seem to live on air, like chameleons. To be always able to bask in the open air, to throw physic to the dogs, to watch the sun, the stars, the country, the blue Mediterranean, and the people, with the satisfaction of every day getting better, are consolations and occupations sufficient.

§ 13.—MINERAL SPRINGS AND SEA-BATHING.

These are very numerous, and have always been much frequented. In every part of the Peninsula such names as *Caldas*, the Roman *Calidas*, and *Alhama*, the Arabic *Al-hāmūn*, denote the continuance of baths, in spite of the changes of nations and language. From *Al-hāmūn*, the Hhamman of Cairo, the name of our comfortable Jermyn Street Hummums is derived; but very different are the Spanish accommodations, which are mostly inadequate, and inconvenient. The *Junta Suprema de Sanidad*, or Official Board of Health, has published a list of the names of the principal baths, and their proper seasons. At each a medical superintendent resides, who is appointed by Government.

The most important of these establishments, and where a certain degree of comfort can be obtained for invalids, and which are remarkable for their admirable situation, are—*Santa Agueda*. *Alzola*, *Arrecha-valeta* and *Cestona* (in the Basque Provinces), *Caldas de Oviedo* (Asturias), *Ontaneda* (Santander), *Fitero* (Navarra), *Panticosa* (Huesca), *Caldas de Mombuy* and *la Puda* (Cataluña), *Alhama de Aragon*, *Lanjaron* (Granada), *Carratraca* (Malaga). In the *Almanaque de España*, easily to be found everywhere, a list is also given of the properties of these medicinal waters, their locality and season.

Sea-bathing, during the summer and autumn months, is very enjoyable on the N.W. coasts of Spain. The most fashionable sea-side resort is St. Sebastian, which is frequented by the best Madrid society. El Sardinero, near Santander, is also much resorted to. Zarauz, Deva, and Saturraran are more suited to quiet people who wish for economy.

Gijon is the most fashionable sea-bathing locality of Asturias; but at the hamlets on the coast, Luanco, Lueca, &c., the bathing is very pleasant, the prices charged for lodgings most moderate, providing an agreement is made; the food, salmon, milk, and excellent fruits and vegetables most abundant; and the artist or student will find great enjoyment in the grand scenery and picturesque people.

On the shores of the Mediterranean there are numerous bathing establishments—at Barcelona, Arenys del Mar, a beautiful spot, Alicante, Valencia, Malaga, and Cadiz. The water of the Mediterranean is very different in temperature and chemical properties to that of the Atlantic. For some constitutions these baths are highly recommended, but the heat at those localities is so intense that autumn should be chosen. Bathing machines are not generally used in Spain, one of the few exceptions being at Las Arenas, near Bilbao; thatched huts, or *albercas*, supply their place. Men and women bathe separately in these *albercas*.

§ 14.—TOURS IN SPAIN.

Although the ravages of war, and the acts of the Gotho-Spaniards themselves, have destroyed and disfigured many of the most interesting relics of the Moor—yet the remains of that elegant, industrious, and enlightened people are still, both in number and importance, quite unequalled in Europe: they will long continue to furnish subjects of interest and curiosity to travellers in the Peninsula.

Before pointing out objects to be observed in Spain, it may be as well to mention what is *not* to be seen, as there is no worse loss of time than finding this out oneself, after weary chase and wasted hours; and first let us advise the mere Idler and Man of Pleasure to go rather to Paris, Vienna, St. Petersburg, Florence, or Rome, than to Madrid and Spain, for Iberia is not a land of fleshly comforts, or of social sensual civilization. *Oh! dura tellus Iberice!*—God there sends the meat, and the evil one cooks. Then again, those who expect to find well-garnished arsenals, libraries provided with the popular literature of the day, restaurants, charitable or literary institutions, polytechnic galleries, pale-ale breweries, and similar appliances and appurtenances of a high state of commercial civilization, had better stay at home. Life in the country towns and villages of Spain is a Bedouin Oriental existence. Madrid itself is but a dear, second-rate European capital. The maritime seaports are, however, more amusing; and the *Alameda*, the church show, and the bull-fight, will be best enjoyed in the Southern provinces, the land also of the song and dance, of bright suns and eyes, wholesale love-making, and of not the largest female feet in the world.

Spain may perhaps interest a political economist, as offering a fine example of errors to be avoided, and a grand field for theories and plans of future reform and amelioration. Here is a land where Nature has lavished her prodigality of soil and climate, and which man has for

the last four centuries been endeavouring to counteract. *El cielo y suelo es bueno, el entresuelo malo.* Here the tenant for life, and the occupier of the peninsular *entresol*, have long abused, with incurious apathy, the goods with which the gods have provided him, and have preserved the country as a *terra incognita* to naturalists, and every branch of ists and ologists. Those, however, who aspire to the romantic, who wish to revel in the sublime and beautiful, will find subjects enough in wandering with lead-pencil and note-book through this singular country, this land of the green valley and ashy mountain, of the boundless plain and the broken sierra; through Elysian gardens of the vine, the olive, the orange, and the aloe, and trackless, silent, uncultivated wastes, the heritage of the bustard and bittern. Striking, indeed, and sudden is the change, in flying from the polished monotony of England, to the racy freshness of this still original country, where antiquity treads on the heels of to-day; where Paganism disputes the very altar with Christianity; where a want of much that is honest or merciful is blended with the most devoted heroic virtues; where ignorance and erudition stand in violent and striking contrast.

In suggesting lines of routes in Spain, a whole year would not suffice to exhaust the objects of natural history, antiquarian, ecclesiological, and fine art interest. A complete tour—the *grand tour*—may, however, be made in five months by those to whom *time* is an important consideration.

a. THE GRAND TOUR.

Start from England about the beginning of March, enter Spain by Route No. 137, and then proceed thus—

Gerona.	Gaucin.	La Coruña.
Barcelona.	Ronda.	Santiago.
Montserrat.	Carratraca.	Vigo.
Poblet.	Malaga.	Tuy.
Tarragona.	Cordova.	Orense.
Murviedro.	Merida.	Leon.
Valencia.	Caceres.	Oviedo.
Jativa.	Plasencia.	Gijon.
Almansa.	Yuste.	Santander.
Alicante.	Talavera.	Bilbao.
Cartagena.	Toledo.	San Sebastian.
Murcia.	Aranjuez.	Burgos.
Cartagena.	Madrid.	Miranda.
Malaga.	Cuenca.	Logroño.
Granada.	Madrid.	Alfaro.
Jaen.	Escorial.	Pamplona.
Andujar.	Segovia.	Tudela.
Cordova.	Valladolid.	The Pyrenees.
Seville (holy week).	Avila.	Huesca.
Jerez.	Salamanca.	Jaca.
Cadiz.	Zamora.	Zaragoza.
Tarifa.	Benavente.	Lérida.
Algeciras.	Plencia.	Manresa (Montserrat).
Gibraltar.	Leon.	Cardona.
Ceuta.	Astorga.	Baths of La Puda.
Tangiers.	Ponferrada.	Barcelona.
Tetuan.	Lugo.	

b. A TWO-MONTHS' TOUR THROUGH SPAIN.

March, April, and May are the most agreeable months for travelling. Thence to October there is intense heat, an arid landscape, and intolerable sun-glare, except in the northern provinces, where the country is in full beauty in summer.

The following circuit—comprehending the most interesting cities and scenery in Spain (Galicia and Navarre excepted)—may be made in eight weeks, allowing of *three days* in each of the cities of Granada, Seville, Toledo, Madrid, and Burgos; *two days* in Barcelona, Zaragoza, Tarragona, Valencia, Ronda, Gibraltar, Segovia, and Salamanca; and *sufficient time* in the other cities and towns to enable the traveller to see the principal objects of interest.

Gerona.	Jativa.	Cordova.
Barcelona.	Murcia.	Toledo.
Montserrat.	Elche.	Madrid.
Lérida.	Granada.	Escorial.
Huesca.	Malaga.	Segovia.
Zaragoza (return again to Lérida).	Ronda.	Avila.
Lérida.	Gibraltar.	Salamanca.
Poblet.	Algeciras.	Zamora.
Tarragona.	Tarifa.	Valladolid.
Murviedro.	Cadiz.	Burgos.
Valencia.	Jerez.	San Sebastian.
	Seville.	

c. RIDING TOUR IN SPAIN.

I would not advise any one, much less an invalid, to undertake a riding tour in Spain during the winter months. The best season is April, May, and June, or even earlier in Andalucia and Murcia. The whole country is then in the bloom of spring, and the climate temperate and most enjoyable. In winter all the bridle roads are a sea of mud, and the going execrable, whilst in summer the heat renders travelling by day almost impossible. Autumn is likewise undesirable, as the whole country side wears an arid and tawny appearance after the summer heat and dust. In May and June of 1880 and 1881 I rode through nearly the whole of the two Castiles, and the Pyrenean portions of Catalonia and Aragon. No expedition can be more enjoyable, and in no country will one meet with greater courtesy and civility. Owing to the recollections of the great war, an Englishman is universally well received in country towns and villages; a Frenchman the contrary. A *sine qua non* is to speak Castellano fluently. Otherwise intending visitors had better stop at home, save their time and money, and keep their tempers, which they will most assuredly lose if they cannot talk the language. The next thing is to obtain a good servant. I have always had the same Castilian every year, and prefer them to Andalucians or Galicians—the latter the drudges of the Peninsula. If you treat a Castilian with proper respect, no servant in the world becomes more devoted to his master, or watchful of his employer's interests. As to expenses, the best place to engage your servant and animals is some minor country town. When in the Castiles I always go to Aranda de Duero, between Burgos and Madrid. In such a spot an Englishman

is a *rara avis* indeed, and prices have not been raised or the natives spoilt by tourists. If hired for not less than a couple of months, your servant's wages should not exceed 12s. a week, hire of a mule for him and horse for yourself about 2l. 10s. per week. At the commercial hotels in large cities, such as San Sebastian, Pamplona, Zaragoza, Burgos, Valladolid, Avila, Segovia, Toledo, and the like, the universal charge is 6s. per day for yourself, and 3s. for servants, without any extras whatever. This includes chocolate and bread in the early morning, an excellent breakfast of eight courses at any hour between 11 A.M. and 1 P.M., an equally good dinner of ten courses between 7 and 8½ P.M., good red wine *ad libitum*, and a comfortable bed. In Madrid, at the Fonda Peninsular, the charge for the same accommodation is 6s. 5d. a day for yourself, and 3s. 2d. for servant. On the other hand, in country towns and villages it seldom exceeds 4s. per diem for master, and 2s. for man. Fodder for the two animals should be 1s. a day. As regards distances, you will find the country saying of *una legua una hora* (one league, one hour) pretty exact if you take the good going with the bad. A standard league is 3.45 English miles, and from 20 to 40 miles a day can be done, according to the best available halting-places, resting one or two days a week. I always get under way between 6 and 7 A.M., after the morning chocolate, travel till about noon, when a fountain or stream, with a shady tree or two handy, is resorted to for the *al fresco* breakfast and siesta, which occupy till 2 P.M. Then on the road again till 7 or 8 P.M., when one should arrive at the quarters for the night. Spanish horses never trot or canter, but invariably go at an amble. Hence the comfortable *albardilla*, or saddle of the country, is preferable to, and much less fatiguing than, an English one. Likewise abhor an English great-coat, which can never be made to fold and pack properly on the saddle-peak, and invest in a graceful and sleeveless Castilian *manta*. All baggage must be carried in your own and servant's saddle-bags. Consequently every drachm of weight and inch of space saved is of vital importance. Two or three enamelled iron plates and half-a-dozen knives, forks, and spoons, packed in a roll-up case, are indispensable. An English picnic basket is not worth the wicker work it is composed of, as it will not travel in saddle-bags. Two leathern wine-bottles of the country are taken, one holding about three pints for current use, and another two gallons kept in reserve. Out of the large towns provisions should always be carried. A young lamb, fowl, rabbit, or hare is the best meat. The bread is excellent, and don't forget some lettuces, oil, and vinegar for a salad, and raisins for dessert when fresh fruit is not in season. I always replenish my provender-bags at every available opportunity, and see that enough meat is cooked overnight for the next day's picnic breakfast. In the provincial *posadas*, *ventas*, and *mesones*, an Englishman must remember that he will be received by no smirking landlord, bowing waiter, or courtesying chambermaid; nor will he find the comforts and conveniences he does on this side of the Pyrenees. Except in the fondas of large cities bed-room washing accommodation is conspicuous by its absence. During May and June last the only tubbing I ever got was a swim in the lordly Ebro, Duero, Tagus, or one of their tributaries. Soap and a hand-looking-glass must be carried with you. Riding is the only comfortable way of visiting many of the

most interesting remains and picturesque portions of the Peninsula. The railways only connect large cities. Diligences generally arrive and depart at some abnormal hour of the night, and the stuffiness and jolting of them is intolerable.—*H. F. W.*

d. A SUMMER'S TOUR IN NORTH SPAIN.

The following is a pleasant long-vacation trip for the angler, the pedestrian, or the water-colour painter.

June.	<div> <div>Irun.</div> <div>San Sebastian.</div> <div>Bilbao.</div> <div>Santander.</div> <div>Burgos.</div> </div>	July.	<div> <div>Logroño.</div> <div>Pamplona.</div> <div>Pyrenees.</div> <div>Zaragoza.</div> <div>Huesca.</div> </div>	Aug.	<div> <div>Lérida.</div> <div>Montserrat.</div> <div>Cardona.</div> <div>Urgel.</div> <div>Barcelona.</div> <div>Gerona.</div> <div>Perpignan.</div> </div>
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e. SHOOTING AND FISHING TOURS.

Shooting.—Although game is not so universally preserved in Spain as among ourselves, yet it is abundant; Nature, by covering the earth with aromatic brushwood in vast extents of uninhabited, uncultivated land, has afforded excellent cover to the wild beasts of the field and fowls of the air. Near Cadiz, Seville, and Madrid, some of the land-owners and farmers preserve the game on their own estates; on other lands, near towns, the game is poached and destroyed at all seasons, more for pot considerations than for sport; but wherever the lords of creation are rude and rare, the *feræ naturæ* are abundant, and take care of themselves. Spain was always the land of the rabbit (*conejo*), which the Phœnicians saw here for the first time, and hence some have traced the origin of the name *Hispania* to the *Sephan*, or rabbit of the Hebrew. This animal figured on the early coins of the *cuniculosæ Celti Iberiæ*. Large ships freighted with them were regularly sent from Cadiz for the supply of Rome. The rabbit is still the favourite shooting of Spaniards, who look invariably to the larder. Pheasants are rare: a bird requiring artificial feeding cannot be expected to thrive in a country where half the population is underfed. Red-legged partridges and hares are most plentiful. Thousands are exported every year to France. The mouths of the great rivers swarm with aquatic birds. In Andalusia the multitude of bustards and woodcocks is incredible. There is very little difficulty in procuring leave to shoot in Spain; a licence to carry arms is required of every one, and another licence to shoot game. An Englishman will have no difficulty in obtaining the first, whilst the second is merely a question of paying the small annual tax, which varies in prices in certain localities. The moment a Spaniard gets out of town he shoulders a gun, for the custom of going armed is immemorial. Game is usually divided into great and small: the *Cuza mayor* includes deer, *venados*, wild boars, *javalis*, and the chamois tribe, *cabras montesas*: by *Caza menor* is understood foxes, rabbits, partridges, and such like “small deer.” Winter fowl is abundant wherever there is water, and the flights of quails and woodcocks, *codornices y gallinetas*, are quite marvellous. The Englishman will find shooting in the neighbourhood of Seville and Gibraltar.

Fishing.—The lover of the angle will find virgin rivers in Spain, that

jumble of mountains, down the bosoms of which they flow ; most of these abound in trout, and those which disembogue into the Bay of Biscay, in salmon. As good tackle is not to be procured in Spain, the angler will bring out everything from England. The best localities are La Granja, Palencia, Avila, Cuenca, and the whole country from El Vierzo, Galicia, the Asturias, the Basque provinces, and Pyrenean valleys.

f. A RELIGIOUS-FESTIVAL TOUR.

Religion has long been mixed up most intimately in every public, private, and social relation of Spain, as in all Catholic countries. The priesthood in Spain have, however, lost a great deal of their influence ; the enforced banishment of the holy orders, consequent upon the popular *émeute* of 1834, was followed by the royal decree of the 17th July, 1867, which abolished the innumerable holidays and saints' days, with the exception of Christmas Day, All Saints, All Souls, St. Peter and St. Paul, St. James, together with seven others held in honour of the Virgin. The church ceremonials, on grand days, although now much shorn of their original splendour, are still very grand, and should always be visited, and especially when celebrated in honour of the tutelar saint or miracle of any particular district : local costumes and manners will be best studied at the *Fiestas y Romerías*, the Festivals and Pilgrimages to some high place or shrine, and at the *Veladas*, the Wakes or Vigils, the German *Kirchweihe*, which in a fine climate are at once attractive and picturesque. Akin to these are the *Ferías* or fairs, a word which also has a double meaning for the Spaniards, who, imitating the Moors at Mecca, have always been permitted to combine a little traffic with devotion. These local festivities have, however, sadly fallen off from the large attendance they had on their first establishment.

The principal local saints, sites of pilgrimage, and leading fairs will be mentioned in their respective places : travellers curious in these festivals should endeavour to be at *Valencia*, April 5 ; at *Andujar*, April 28 ; *Madrid*, May 15 ; *Ronda*, May 20 ; and *Santiago*, July 25 ; and should always remember to be in some great city during the Holy Week or *Semana Santa* (Seville is the best), and during *Corpus Christi*, a moveable feast which takes place the first Thursday after Trinity Sunday, and is celebrated everywhere in Spain with great pomp, especially at Seville, Granada, Valencia, Barcelona, and Toledo. The services connected with the dead on the days of All Saints and All Souls in the beginning of November deserve notice ; also the festivities of Christmas and Carnival time, which are more joyous, and very national and peculiar.

g. AN ARTISTICAL TOUR.

Ronda.	Avila.	Santander.
Gibraltar.	Plasencia.	Bilbao.
Alhama.	Yuste.	Vera.
Malaga.	Batuecas.	Jaca.
Granada.	El Vierzo.	Huesca.
Lanjaron.	Cangas de Tineo.	Pyrenees.
Elche.	Oviedo.	Manresa.
Cuenca.	Pajares.	Montserrat.
Toledo.	Reinosa.	Rosas.
Escorial.		

h. TOUR FOR NATURALISTS.—BOTANY.

The natural history of Spain has yet to be really investigated and described. This indeed is a subject worthy of all who wish to “book something new,” and the soil is almost virgin. The harvest is rich, and, although labourers have long been wanting, able pioneers have broken the ground, and a zealous band is following. The great extent and peculiar conformation of the Peninsula offer every possible scope to the geologist and botanist. The damp valleys of the Asturias and the western provinces combine the varieties of Wales and Switzerland; the central portions contain the finest cereal regions in the world; while the mountains of Andalucia, covered with eternal snow, furnish an entire botanical range from the hardest lichen to the sugar-cane which flourishes at their bases: vast districts of *dehesas*, or abandoned tracts, bear in spring-time the aspect of a hot-house growing wild; such is the profusion of flowers which waste their sweets, noted and gathered but imperfectly, in this Paradise of the wild bee, this garden of weeds.*

The eastern and southern portions of Spain should not be visited before May, or the northern much before June.

i. ANTIQUARIAN TOURS.

The Peninsula may be divided into regions which contain peculiar objects of interest. The vestiges of epochs run in strata, according to the residence of the different nations who have occupied Spain; thus the Roman, Moorish, and Gotho-Spaniard periods are marked by evidences distinguishing and indelible as fossils.

Roman antiquities are to be met with in almost the whole of the Peninsula, but the student will find the following localities most worth visiting.

(A) ROMAN ANTIQUITIES.

Ronda.	Avila.
Malaga.	Leon.
Antequera.	Clunia (Burgos).
Jerez.	Numancia (Soria).
Italica (Seville).	Cabeza del Griego (Ucles).
Cazlona (Jaen).	Elche (Alicante).
Merida.	Murviedro (Valencia).
Talavera la Vieja (Toledo).	Tarragona.

(B) MOORISH ANTIQUITIES.

Seville.	Granada.	Toledo.
Cordova.	Zaragoza.	

k. ECCLESIOLOGICAL TOUR—ON VISITING CHURCHES.

Seville.	Cuenca.	Segovia.
Cordova.	Siguenza.	Avila.
Granada.	Soria.	Salamanca.
Toledo.	Escorial.	Toro.

* Consult on the “Flora Hispanica” the works of Quer Cavanillas and those named by Miguel Colmeiro, 8vo., 1846, in his list of Spanish botanical books. The botanist and entomologist may peruse with advantage the ‘Reise-Erinnerungen aus Spanien’ by E. A. Rossmässler, 2 vols., Leipzig, 1854, especially on the subject of snails.

ECCLESIOLOGICAL TOUR—*continued.*

Zamora.	Burgos.	Lérida.
Santiago.	Valladolid.	Barcelona.
Oviedo.	Pamplona.	Gerona.
Leon.	Huesca.	Tarragona.
Astorga.	Zaragoza.	Valencia.
Palencia.		

Santiago, Oviedo, Pamplona, and Barcelona, may be chosen as headquarters for ecclesiological excursions of the greatest interest.

The most remarkable churches and cathedrals will be found in this route; the other examples worth observation will be pointed out in their respective localities. As a general rule, the student should carefully examine the metropolitan cathedral of each see, as it will be usually found to furnish the type of the minor collegiate and parochial churches within the diocese; and although a general homogeneous style marks architectural periods throughout the Peninsula, yet architecture, like dialects and costume, has its localisms and provincialisms, which are very pronounced in Spain.

Hours for visiting Churches.—Some churches are open through the day, except from 12 to 2 or 3, when they are closed. Parish churches are open earlier than others. Churches attached to convents seldom remain open later than 9 or 10. Some cathedrals remain open all day, others are shut at 12. The proper time to see the *coro* and side chapels is after high mass, which is usually at 9 o'clock, or before *coro* in the afternoon. Churches may be seen when closed by sending for the sacristan, but it entails trouble and delay, and many may be glad to escape the fee necessary to a guide summoned from a distance.

The stranger may be made acquainted with some of the leading dispositions and technical terms, as regards the Cathedrals of Spain, which necessarily form a leading item in the "what to observe" of intelligent investigators, and one especial object of this Handbook. The exteriors are often surrounded with a *long* platform, or *lonja*, which, if ascended to by steps, is called a *gradus*, "grees;" the principal front is frequently left unfinished, first in order to disarm the evil eye, and next to serve as a constant pretext for begging pious contributions for its completion. The western entrance commonly presents the chief façade, and is called *fachada principal*; the nave, *naves*, is supported by piers, *pilastras*, from whence springs the roof, *boveda*. The side aisles (*alas*, wings) are called *laterales*, *co-laterales*; at the doorways is a *pila*, stoup, or bénitier, which contains the *agua bendita*, or holy water. The choir, *coro*, is placed in the middle of the nave in Spanish cathedrals, thus blocking it up and concealing the high altar; its back, which fronts the spectator who enters from the west, is called *el trascoro*; the lateral sides are called *los respaldos del coro*, over which the organs are usually placed. The choir is lined with stalls, *sillas*; the seats, *silleria del coro*, are generally carved, and often most beautifully, as are the desks of the choristers' books, *los atriles*, and the lecterns or *facistoles*.

Opposite the *coro* an open space marks the centre of the transept, *crucero*, over which rises the great dome or central tower, *el cimborio*: this space is called the "*entre los dos coros*;" it divides the choir from the

high altar, and is usually isolated and fenced off by a *reja*, “parclose,” or railing; these and the *cancelas*, gratings (whence comes our term chancel), are among the most remarkable and artistic peculiarities of Spain. The pulpits, *pulpitos*, generally two in number, are placed in the angle outside the chancel; they are fixed N.W. and S.W., in order that the preacher may face the congregation, who look towards the high altar, without his turning his back to it. Ascending usually by steps is the *capilla mayor*, *el presbiterio*, where is the high altar, *el altar mayor*, on which is placed a tabernacle, *el ciborio*, under which the consecrated wafer is placed in a *viril*, or open “monstrance,” whenever it is displayed, or *manifestado*. When the wafer is not so exhibited, it is enclosed in a *sagrario*, or tabernacle. In some highly privileged churches, as at *Lugo* and *Leon*, the wafer is continually displayed for public adoration; in others, only at particular times: but generally, in great towns, this privilege is conceded to all the churches by rotation, and continues during 40 hours, *las cuarenta horas*, which are duly mentioned in almanacs and newspapers. From the high altar rises a screen, or *eredos*, called *el retablo*; these, often most magnificent, are reared high aloft, and crowned with a “holy rood,” *la Santa Cruz*, which is the representation of Christ on the Cross, with St. John and the Virgin at his side. The *retablos*, most elaborately designed, carved, painted, and gilt, are divided into compartments, either by niches or intercolumniations; the spaces are filled with paintings or sculpture, generally representing the life of the Virgin, or of the Saviour, or subjects taken from the Bible, or from the local legends and tutelars. The place of honour is usually assigned to *la Virgen Santisima*, the most blessed one, the Virgin, the “Queen of Heaven” (Jer. xlv. 17).

Few Spaniards at any time, when traversing a cathedral, pass the high altar without bowing and crossing themselves, since the incarnate Host is placed thereon: *and in order not to offend, every considerate Protestant should also manifest an outward respect for this custom*. Sometimes kings, queens, and princes are buried near the high altar, which is then called a *capilla real*. The sarcophagus, or bed on which the figures representing the deceased kneel or lie, is called *urna*. Spaniards, in designating the right and left of the altar, generally use the terms *lado del Evangelio*, *lado de la Epistola*: the Gospel side, *i.e.* the left of the celebrant; the Epistle side, *i.e.* right; these are the spots occupied by the minister while reading those portions of the service. The altar on grand occasions is decked with superbly embroidered coverlets; a complete set of vestments when three priests officiate is called *el terno*. The piers of the nave are then hung with damask or velvet hangings, *colgaduras*; the back of the altar is called *el trasaltar*.

Spanish cathedrals generally have a chapel fitted up as a parish church attached to them, and called *la parroquia*, often *el Sagrario*; whilst many have also another chapel called a “royal chapel,” *capilla real*, in each of which separate services are performed by separate establishments of clergy. The chapter-houses should always be visited. The *sala del cabildo*, *sala capitular*, have frequently an ante-room, *antesala*, and both generally contain carvings and pictures. The *Sagrario* is a term used for the additional chapel which is some-

times appended to the cathedral, and also for the chamber, *el relicario*, where the relics and sacred vessels of silver and gold are kept. Specimens of church-plate worth notice are the altar candlesticks, *candeleros*, *blandones*; the *calix*, or sacramental cup; the *porta pax*, in which relics are enclosed, and offered to devout osculation; the *cruces*, crosses; *baculos*, croziers; and the vergers' staves, *etros*. The traveller should always inquire if there be a *custodia*, whether of silver, *plata*, or of silver gilt, *sobredorada*. They are called *custodias*, because in them, on grand festivals, the consecrated Host is kept. The *custodia*, containing the wafer, *thus guarded*, is deposited on Good Friday in the sepulchre, *el monumento*. This temporary monument in some cathedrals—Seville, for instance—is of great architectural splendour.

The vestry is called *la sacristia*, and its official servant, *el sacristan*: here the robes and utensils of the officiating ministers are put away. These saloons are frequently remarkable for the profusion of mirrors which are hung, like pictures, all around over the presses: the looking-glasses are slanted forwards, in order that the priest, when arrayed, may have a full-length view of himself in these clerical Psyches. The dresses and copes of the clergy are magnificently embroidered.

The painted glass in the windows, *las vidrieras*, is often most superb, although the Spaniards themselves have produced very few artists in this chemical branch, and mostly employed painters from Flanders and Germany. The best glass painters in Spain were *El Maestro Dolfín*, 1418; *Pedro Bonifacio*, 1439; *Pedro Francés*, 1459; *Juan de Santillana*, 1480; *Juan de Valdevieso*, 1480; and *Alberto de Holanda*, 1520.

The chief *rejeros* or makers of the exquisite *parcloles*, railings, are *Christobal Andino*, 1520; *Francisco de Salamanca*, 1533; *Domingo Cespedes*, 1548; *Gaspar Rodriguez*, 1555; *Francisco de Villalpando*, 1561; *Juan Bautista Celma*, 1600. Their works are of the highest merit and interest, and quite unrivalled in Europe; they flourished in the gold and silver ages of Spain. The most remarkable *plateros* or workers in silver are *Bartolomé*, 1325; the *D'Arfe* family, *circa* 1520-1577; *Juan Ruiz, el Vandolino*, 1533; and *Alonso de Becerril*, 1534. Unfortunately the value of the mere material has tempted the spoiler, and consigned to the melting-pot many precious remains of ancient piety, art, and magnificence.*

7. DILETTANTE TOUR—SCULPTURE.

Seville.	Escorial.	Huesca.
Granada.	Avila.	Tarragona.
Murcia.	Salamanca.	Oviedo.
Valencia.	Leon.	Astorga.
Cuenca.	Valladolid.	Santiago.
Madrid.	Burgos.	Pamplona.
Toledo.	Zaragoza.	Gerona.

Judging by the remains of sculpture which continually appear in Spain, and by the Roman inscriptions which mention dedications of

* For further information concerning embroideries, painted glass, and silversmiths, consult 'Diccionario' by Cean Bermudez, 'Documentos para la Historia de las Bellas Artes,' by Zarco del Valle, and 'The Industrial Arts of Spain,' by Juan F. Riano. Published for the Committee of Council on Education, 1879.

statues, the number which existed must have been very great. It is impossible, however, to determine how many of these may have been the work of Spanish artists of the period, for the sculpture that remains is decidedly Roman in character. Roman epigraphy in Spain is the most numerous in Europe, with the exception of Italy. The number of inscriptions hitherto published amounts to nearly 5500. Among them more than 100 commemorate public statues, many of which were made of silver and bronze (see *Corp. Inscrip.*, by Emile Hübner). The few statues which have reached us in marble, which are at the Madrid museums and in the provinces, give but a poor idea of the statuary which existed in Spain during the Roman time.

We may mention as works by Spanish artists some sculptures of a very remote period which have been found at *Avila*, *Guisando*, *Segovia*, and other localities of the centre of Spain; they represent wild boars, bulls, or bears, and are not wanting in expression. They are called *Toros de Guisando*; they are very ancient, and have been used by the Romans to place inscriptions.

Another group of Spanish sculpture which, at any rate, is different to the usual style adopted by Roman artists, is that of the statuary and architectural remains discovered at *Yecla*, in the province of *Alicante*. This collection consists of more than fifty statues and fragments; most of the statues are smaller than life. Some of the heads are similar in manner and type to the hieratic types of Etruria or Asia Minor. Others are Roman in character, and appear to belong to the first or second century of our era. Others, and the most interesting of all, are distinguished by attributes and emblems not generally in use. Most of these statues represent female figures standing or seated, dressed with an elaborate costume, their heads covered with ornate drapery; some carry cups in their hands, which are empty, or from which issue flames. These and other attributes, such as stars, discs, suns, moons, lamps, and bulls, which hang from their necks, or are represented on their vestments, would make it appear that they belong to a solar deity, perhaps to the creed of Mithras, Osiris, and others in connexion with the ancient mysteries introduced into the West with the first Roman emperors. The remains which still exist of the building where these statues were discovered are not unlike the *Mithræa* in the Duchy of Nassau. A great number of fragments, with Egyptian and Oriental ornamentation, were found with these statues, some with inscriptions in Iberic, or Greek characters, in an unknown language; the translations hitherto made are not satisfactory. These sculptures may be studied at the Archæological Museum at Madrid.

There are numerous sepulchres ornamented with bas-reliefs belonging to the first centuries of our era in Spain, pagan and Christian. At the Church of *St. Felix*, at *Gerona*, six are let into the wall of the presbytery. They will be described in their proper place. None of them, however, present a different character to those generally to be observed in these monuments.

The history of sculpture in Spain is interrupted from the establishment of the Visigothic monarchy, in the fifth century, until the ninth or tenth. The *intagli* and silversmith's work of this period is not sufficient to judge the art of the time, and although some image may be supposed to be of that time, it is difficult to affirm it.

In the ninth and tenth centuries statuary exists which proceeds from two different sources, Christian and Moor. On the doorway of the Monastery of *San Salvador de Leire, Navarre*, there are a series of stone figures, mixed with others of a later date, which are probably of the first half of the ninth century, for *St. Eulogio of Cordova* visited the monastery at that time, and found it at a great height of artistic culture. The figures on the reliefs of *St. Miguel de Lino*, near Oviedo, are rather later in date, and more barbarous in style. One of the most important specimens of Moorish sculptures which exists in Spain is the fine ivory casket at the Cathedral of *Pamplona*. It represents a variety of subjects with figures; round it is an inscription in Cufic letters, stating that it was ordered to be made by the *hagio*, or minister, *Abdul Malek*, under the direction of his high eunuch, *Nomayr*, the 395th year of the *Hegira* (1005 A.C.).

During the eleventh and twelfth centuries sculpture and architecture in Spain reproduce with great similarity the same artistic forms which were common to the rest of Europe, except Italy. A great many specimens exist of this period, especially in the portals and cloisters of the churches of the period, which will be pointed out in their proper place. It is probable that in the same manner as the architects who worked in Spain came from France and the north, that the greater number of the sculptors were also foreigners. The fine doorway of the Cathedral of *Santiago* must be mentioned; it was carved in the twelfth century by Master *Mateo*. The great number of statues and reliefs which adorn it, and its high artistic merit, render it one of the most important specimens of the kind in Europe. At the South Kensington Museum there is a reproduction of this doorway.

In the thirteenth, fourteenth, and fifteenth centuries sculpture in Spain follows the usual course, and copies French and Italian models. The similarity is very great in the treatment of the sculpture on the doorways of cathedrals. The number of examples of this period is very great in Spain. At *Burgos, Toledo, Leon, Navarre, and Cataluña*, most important specimens will be found.

The few names of sculptors which are known, belonging to the thirteenth and fourteenth centuries, are generally foreigners. The same foreign influence may be observed in the fifteenth century, but they alternate with Spanish artists. More than sixty Spanish sculptors worked during this century (see Cean Bermudez, '*Dicc. de las Bellas Artes*'). It is frequently the case in Spain that artistic novelties, after having been imported, take root with great facility, and are developed by Spaniards with great success.

The retables, choir-seats, sepulchres, and some cloisters, such as the one at *Pamplona*, deserve a special mention. They give a good idea of this mixture of schools, which was common in Spain during the second half of the fifteenth and beginning of the sixteenth century; some are the work of Germans, others are by Italians or Frenchmen, and many are by Spaniards.

The devotional images which remain, belonging to this period, are interesting. They may be divided into two groups—*Roods* (figures of our Lord crucified), and figures of the Blessed Virgin. The first, as a general rule, represent in an exaggerated manner physical pain and are

most repugnant, and anti-artistic specimens may be seen in most of the principal Spanish towns. The crucifix (called *Del Cid*) at the Cathedral of *Salamanca* is one of the oldest. The *Cristo de Burgos* carries to the utmost extent the exaggerations and bad taste of this school. This style must have been common in Europe; the Rood at *Candás, Asturias*, is of the same kind—it was brought from England during the reign of Henry VIII.

The images of the Blessed Virgin are not so exaggerated. There are a large number, called *Aparecidas*, most of which are black. The most famous in Spain are those at *Zaragoza, del Pilar, Montserrat, Atocha, Sagrario de Toledo, Guadalupe, &c.* They are literally covered with jewels, and nothing is left visible but the face. It would be most interesting to study these images as archæological sculptures; some must belong to a very remote period, probably to the Visigothic period, and in the midst of the fables which surround their history some truth must exist of their apparition—they were undoubtedly hidden by the Christians at the invasion of the Moors. Most of these images belong to this period. There are other images of the Blessed Virgin which are covered with a silver-plating, a reminiscence of Byzantine art. Two of this style may be studied at the *Cathedral of Astorga*.

In the Renaissance period sculpture attains in Spain its greatest excellence. It coincides with the richest and most flourishing reigns, and Italian models are preferred. Spanish sculpture has never been properly appreciated; it has, at least, as much importance as Spanish painting. *Berruguete, Becerra, Villalpando, Montañes, Cano*, and others, can compete with the best sculptors of the time. The principal tendency of the time was to represent religious subjects; mythological subjects, which were so much in vogue in Italy, were never very popular in Spain. Among the great number of artists whose names have reached us, two are of the greatest importance—*Vigarny*, a Frenchman, and *Berruguete*, a Spaniard. Their work can be compared in the choir at *Toledo*, the finest in Spain. Many Spanish and foreign artists succeeded these, who kept up during the sixteenth century good artistic examples.

A great quantity of works in stone, iron, bronze, and wood remain of this period. The principal localities where they may be studied are *Seville, Toledo, Salamanca, Valladolid, and Burgos*.

During the whole of the sixteenth century wooden sculpture was always painted, in Spain and elsewhere. At the end of this period the flesh-tints are greatly exaggerated, and the texture of the draperies is one of the principal characteristics of Spanish sculpture; it is contrary to the conditions of this art, the principal element of which is form, not colour. Spanish artists in their imitations of stuffs, *estofar*, reached in the sixteenth and seventeenth centuries the limits of realism.

Religious images are multiplied during this period to a great extent, not only to be placed on the altars and *retablos*, but for the *Pasos*, used in the processions of Holy Week. These groups may still be seen at *Seville, Valladolid, Murcia*, and other towns. These *Pasos* are groups of life-size figures arranged on boards, which are carried by men. They represent scenes from the Passion of Our Lord, and many are most remarkable as works of art.

The climax of painted sculpture in Spain may be considered to be

in the seventeenth century. *Alonso Cano* was an excellent sculptor and painter; his best works are at *Granada*.

To the realistic tendency of imitating the tints of the flesh was soon added another characteristic tendency of Spanish sculpture, which continues in the present day. It consists in making a lay figure or frame, which has only the head and hands sculptured, and is dressed with a voluminous petticoat and wig to please the taste of the devout. It is the most extreme point to which the degradation of the fine arts can reach.

The Spanish Church has opposed itself from the beginning to this abuse, as may be seen in the synodals published by the bishops after the Council of Trent; unfortunately, however, fanaticism has more power than ecclesiastical legislation.

Spanish sculpture after *Cano* and his school is hardly worth mentioning. From the end of the seventeenth century until the eighteenth it has all the bad taste of the time. The statues of Spanish kings which may be seen at Madrid give a good idea of the inferiority of the artist's work. At the end of the last century the same classical revival occurred here as in other countries. *Alvarez* is the sculptor who may be considered the best representative of this school. His best works are at Madrid. The Catalan artists, *Suñol*, *Bellver*, and the brothers *Valmitjana*, are excellent representatives of Spanish sculpture in the present day.

§ 15.—CHRONOLOGICAL TABLES.

No. I.

Carthaginian Domination in Spain	238 to 200 B.C.
Roman Domination	200 B.C. to 414 A.D.
Wisigothic Domination	414 „ 711 „

Wisigothic Kings.

	A.D.
Ataulfo	414, D. 417
Sigerico	„ 417
Walia	„ 420
Teodoredó	„ 451
Turismundo	„ 454
Teodorico	„ 466
Eurico	483

This king, after conquering the Suevi and other races, is considered the founder of the monarchy.

Alarico	D. 505
Gesaleico	510
Amalarico	531
Teudis	548
Teudiselo	549
Agila	554
Atanagildo	567
Liuva I.	572

Leovigildo	A.D. 586
After destroying the barbarians that still remained in the country, he was the first king who ruled over the whole of the Peninsula.	
Recaredo I.	601
Summoned the 3rd Council of Toledo, renounced Arianism, and became the first Catholic king of Spain.	
Liuva II.	603
Witerico	610
Gundemaro	612
Sisebuto	621
Recaredo II.	621
Suintila	631
Sisenando	635
Tulga	640
Chindasvinto	650
Recesvinto	672

Wisigothic Kings (continued). A.D.

Wamba	680
Ervigio	687
Egica	701
Witiza	709
Don Rodrigo	711

The Moors entered Spain and defeated Don Rodrigo at the battle of Guadalete, who disappeared there. The Moors occupied in the two following years almost the whole of the Peninsula, and governed under the dependence of the Kaliphs of Damascus.

Moorish Rulers in Spain.

Amirs dependent on the Kaliphs of Damascus	711-715
Independent Kaliphate established by the Ummeyah family, the capital being Cordova ..	755-1009
Kings of Taifas, governors of the provinces which declared themselves independent during the last kaliphate, Hischen II. ..	1009-1090
The Almoravides from Africa established themselves in the Moorish territory of the Peninsula ..	1090-1157
The Almohades conquered the Almoravides	1157-1212
Kings of Granada. The Moorish domination is reduced to the kingdom of Granada ..	1226-1492
The rule of the Moors in Spain ends in 1492, at the conquest of Granada.	

Kings of Asturias, Leon, and Castile.

Pelayo (the re-conquest begins) ..	718, D. 737
Favila	739
Alonso I., el Catolico	757
Favila I. (fixes his Court at Oviedo)	768
Aurelio	774
Silo	783
Mauregato	788
Bermudo I., el Diacono	795
Alonso II., el Casto	843
Ramiro I.	850
Ordoño I.	866
Alonso III., el Magno	910

Divided the kingdom of Galicia, Leon, and Asturias, among his sons, the three following kings.

Garcia	913
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Kings of Asturias, Leon, and Castile (continued). A.D.

Ordoño II.	923
Fruela II.	924

Ordoño fixed his Court at Leon, and here end the named kings of Asturias.

Alonso IV., el Monge	930
Ramiro II.	950
Ordoño III.	955
Sancho I., el Craso	967
Ramiro III.	982
Bermudo II.	999
Alonso V., el Noble	1028
Bermudo III.	1037

The territory of Castile, which formed a separate state, governed by *Condes*, passed to Doña Sancha and Don Fernando I., who entitled themselves Kings of Castile and Leon.

Fernando I. and Doña Sancha ..	1065
Sancho II., el Fuerte	1073
Alfonso VI.	1108

(Conquered Toledo in 1085.)

Doña Urraca	1126
Alfonso VII., el Emperador ..	1157

At his death the kingdoms of Castile and Leon are divided among the six following kings.

Sancho III. (Castilla)	1158
Fernando II. (Leon)	1188
Alfonso VIII. (Castilla)	1214
Alfonso IX. (Leon)	1230
Enrique I. (Castilla)	1217

Doña Berenguela, who abdicated the crown of Castile in favour of her son, Fernando III., who inherited also the crown of Leon, from his father, Alfonso IX.

Fernando III., King of Castile and Leon	1252
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He conquered Cordova, Jaen, and Seville.

Alonso X., el Sabio	1284
Sancho IV., el Bravo	1295
Fernando IV., el Emplazado ..	1312
Alonso XI.	1350
Pedro I., el Cruel	1369
Enrique II., el Bastardo	1379
Juan I.	1390
Enrique III., el Doliente	1407
Juan II.	1454
Enrique IV., el Impotente	1474
Doña Isabel, la Catolica	1504
Fernando V. de Aragon	1516

Kings of Asturias, Leon, and Castile (continued).

A.D.

Doña Juana, la loca	1555
Felipe I., el Hermoso (first king of the House of Austria)	1505
Carlos V., Emperador	1558
Felipe II.	1598
Felipe III.	1621
Felipe IV.	1665
Carlos II.	1700
Felipe V. (first king of the house of Bourbon) abdicated in	1724
Luis I.	1724
Felipe V.	1746
Fernando VI.	1759
Carlos III.	1788
Carlos IV., abdicated	1808
Fernando VII.	1833
Isabel II., dethroned	1868
Gobierno Provisional	1871
Amadeo de Saboya, abdicated	1873
Spanish Republic	1874
Alfonso XII.	

Kings of Navarre.

The inhabitants of Navarre began the re-conquest from the middle of the 8th century. Their rulers were called condes, or kings, until Sancho Abarca widened the territory; from that time they are always called kings of Navarre.

Sancho Abarca	980—994
Garcia III.	1000
Sancho III., el Mayor	1038
Garcia IV.	1057
Sancho IV.	1076
Sancho Ramirez V.	1092

This king, and the two that follow, were likewise kings of Aragon.

Pedro I.	1106
Alfonso, el Batallador	1134
Garcia Ramirez IV.	1150
Sancho VI., el Sabio	1194
Sancho VII., el Fuerte	1234

Here begin the kings of the House of Champagne.

Teobaldo I.	1253
Teobaldo II.	1270
Enrique I.	1273
Juana I.	1304

On her marriage with Philip le Bel, Navarre passed to the house of France.

Kings of Navarre (continued).

A.D.

Luis Hutin	1316
Felipe le Long	1320
Carlos I. de Navarra, IV. de Francia	1329
Juana II.	1343
Carlos II. d'Evreux	1387
Carlos III.	1425
Doña Blanca y Juan I.	1479
Francisco Febo	1483
Catalina	1512

Fernando V. of Navarre took possession in 1512 of Navarre, and it was then incorporated with Castile.

Kings of Aragon.

Aragon belonged to the kingdom of Navarre until Sancho III. gave it to his son Ramiro.

Ramiro I.	1035, D. 1063
Sancho I.	1094
Pedro I.	1104
Alfonso I., el Batallador	1134
Ramiro II., el Monge	1137

Aragon and Cataluña are united.

Petronila	1162
Alfonso II.	1196
Pedro II.	1213
Jaime I., el Conquistador	1276
Pedro III.	1285

Sicily is united to Aragon.

Alfonso III.	1291
Jaime II.	1327
Alfonso IV.	1336
Pedro IV.	1387
Juan I.	1395
Martin	1410
Fernando, el de Antequera	1416
Alfonso V.	1458
Juan II.	1479

Fernando el Catolico.

Aragon passes to the crown of Castile.

Counts of Barcelona.

In the 8th and 9th centuries Cataluña belonged to Charlemagne and his successors. Wilfredo was the first independent Conde.

Wilfredo el Belloso	864—898
Borrell I.	912
Suniaro	917
Borrell II. and his brother Miron	992

<i>Counts of Barcelona (continued). A.D.</i>					<i>Counts of Barcelona (continued). A.D.</i>				
Ramon Borrell	..	..	..	1018	Ramon Berenguer IV.	..	..	..	1131
Ramon Berenguer I.	..	..	..	1025	Ramon Berenguer V. married				
Ramon Berenguer II.	..	..	..	1077	Doña Petronila de Aragon, and				
Berenguer and Ramon Beren-					this kingdom was incorporated				
guer III.	..	..	..	1113	with the Condado de Cataluña.				

No. II.

Contemporary Sovereigns.

The periods have been selected during which leading events in Spanish history have occurred.

A.D.	Spain.	England.	France.	Rome.
800	Alonso II. el Casto ..	Egbert ..	Charlemagne ..	Leo III.
877	Alonso III. el Magno	Alfred ..	Louis II. ..	John VII.
996	Ramiro III. ..	Ethelred II. ..	Hugh Capet ..	Gregory V.
1075	Sancho II. ..	{ William the Conqueror }	Philip I. ..	Gregory VII.
1155	Alfonso VII. ..	Henry II. ..	Louis VII. ..	{ Adrian IV. Breakspeare.
1245	San Fernando ..	Henry III. ..	St. Louis ..	Innocent IV.
1345	Alfonso XI. ..	Edward III. ..	Philip VI. ..	Benedict VI.
1360	Pedro el Cruel ..	Edward III. ..	John II. ..	Innocent VI.
1485	Isabel la Catolica ..	Henry VII. ..	Charles VIII.	Innocent VIII.
1515	Fernando de Aragon	Henry VIII. ..	Francis I. ..	Leo X.
1550	Carlos V. ..	Edward VI. ..	Henry II. ..	Paul III.
1560	Felipe II. ..	Elizabeth ..	Charles IX. ..	Pius IV.
1644	Felipe IV. ..	Charles I. ..	Louis XIV. ..	Innocent X.
1705	Felipe V. ..	Anne ..	Louis XIV. ..	Clement XI.
1760	Carlos III. ..	George III. ..	Louis XV. ..	Clement XIII.
1808	Fernando VII. ..	George III. ..	Napoleon I. ..	Pius VII.
1840	Isabel II. ..	{ Victoria ..	{ Louis-Philippe }	{ Gregory XVI.
1877	Alfonso XII. ..		{ Napoleon III. }	{ and Pius IX.
			French Republic.	Leo XIII.

The antiquary will often meet with the date Era on old inscriptions. This mode of reckoning prevailed in the Roman dominions, and arose from the date of the particular payment of taxes, *æs*, *era*. It commenced in the fourth year of Augustus Cæsar. To make the Era correspond with the *Anno Domini*, 38 years must be added; thus: A.D. 1200 is equivalent to Era 1238. The Moorish Hegira commences from Friday, July 16, A.D. 622,—Era 660. The New Style was introduced by Gregory XIII. into Spain in 1582. October 5, of the Old Style, was then called October 15. This must be remembered, for the New Style was only introduced into England in 1751.

§ 16.—SPANISH CONVERSATION: PHRASES.

Verb *Haber*. To have.*Indicative Present.*

yo he,	I have.
tú has,	thou hast.
él ó ella ha,	he or she has.
nosotros ó nosotras	we have.
hemos,	
vosotros ó vosotras	you have.
habeis,	
ellos ó ellas han,	they have.

Verb *Ser*. To be.

yo soy,	I am.
tú eres,	thou art.
él ó ella es,	he or she is.
nosotros ó nosotras	we are.
somos,	
vosotros ó vosotras	you are.
sois, <i>ustedes son</i> ,	
ellos ó ellas son,	they are.

The other tenses are :

Pret. Imp.	yo habia, yo era.
Pret. Per.	yo hube, yo fui.
Plusquamperf.	yo habia habido, habia sido.
Fut. Imp.	yo habré sido.
Fut. Perf.	yo habré habido, habré sido.
Imperat.	haya yo, sea yo.
Sub. Pres.	yo haya, yo sea.
Sub. Pret. Imp.	yo hubiera, habria, hubiese ; fuera, seria, fuese.
Sub. Pret. Perf.	yo hubiera, habria, hubiese habido : do. do. do. sido.
Infin.	haber, ser.
Particip.	habido, sido.
Gerundio.	habiendo, siendo.
Particip. Perf.	haber habido ó sido.

Verb *Estar*. To be (temporarily).

yo estoy,	I am.
tu estás,	thou art.
él ó ella está,	he or she is.
nosotros estamos,	we are.
vosotros estais,	you are.
ellos ó ellas estan,	they are.

The other tenses are :

Pret. Imp.	yo estaba.
Pret. Per.	yo estuve.
Plusquamperf.	yo habia estado.
Fut. Imp.	yo estaré.
Fut. Perf.	yo habré estado.

Imperat.	esté yo.
Sub. Pres.	yo esté.
Sub. Pret. Imp.	yo estuviera, estaria, estuviere.
Sub. Pret. Perf.	yo hubiera, habria, ó hubiese estado.
Inf.	estar.
Particip.	estado.
Gerundio,	estando.
Particip. Perf.	haber estado.

Verb *Tener*. To have, or possess.*Indicative Present.*

yo tengo,	I have.
tú tienes,	thou hast.
él tiene,	he has.
nosotros tenemos,	we have.
vosotros teneis ; or	
better, <i>usted tiene</i> ,	you have.
ellos tienen,	they have.

N.B. To have (possessive) is *Tener*.

I have dined,	<i>He comido.</i>
I possess a dog,	<i>Tengo un perro.</i>

Days.

Lunes,	Monday.
Martes,	Tuesday.
Miercoles,	Wednesday.
Jueves,	Thursday.
Viernes,	Friday.
Sabado,	Saturday.
Domingo,	Sunday.
ayer,	yesterday.
hoy,	to-day.
mañana,	to-morrow.

Months.

Enero, Febrero, Marzo, Abril, Mayo,
 Junio, Julio, Agosto, Setiembre, Octubre,
 Noviembre, Diciembre.

Numbers.

1, uno.	16, diez y seis.
2, dos.	17, diez y siete.
3, tres.	18, diez y ocho.
4, cuatro.	19, diez y nueve.
5, cinco.	20, veinte.
6, seis.	21, veinte y uno.
7, siete.	30, treinta.
8, ocho.	40, cuarenta.
9, nueve.	50, cincuenta.
10, diez.	60, sesenta.
11, once.	70, setenta.
12, doce.	80, ochenta.
13, trece.	90, noventa.
14, catorce.	100, ciento.
15, quince.	1000, mil.

Travelling by Railway and Steamboat.

¿ Dónde está el despacho de billetes ?	Where is the booking-office ?
Déme usted un billete de primera ó segunda clase.	Give me a first or second-class ticket.
Facture V. (abbreviation for usted), el equipage y déme el talon.	Register the luggage, and give me the baggage receipt.
¿ Hay que pagar exceso ?	Must I pay for extra luggage ?
Quiero un reservado, un coupé, una berlina.	I want a coupé, or reserved compartment.
¿ Cuántos minutos para el tren ?	How long does the train stop here ?
¿ En qué estacion hay fonda ?	Where shall I find a buffet ?
¿ Dónde está el reservado de señoras ?	Where is the ladies' carriage ?
Quiero un bote para ir á bordo.	I want a boat to go on board.
¿ A qué hora saldrá el vapor ?	When does the steamer start ?
¿ Dónde está la cámara ?	Where is the cabin ?
¿Cuál es mi camarote ?	Which is my berth ?
Que lleven los abrigos y el saco al camarote.	Take the rugs and carpet bag into the cabin.
Traiga V. una palanquana.	Bring a basin.

At an Inn.

¿ Cuánto lleva V. aquí por persona ?	What do you charge per day ?
¿ Cuánto es la habitacion sin la comida ?	How much do you charge for the rooms without food ?
¿ Hay un guia que sepa el frances ?	Is there a guide who can speak French ?
¿ Hay chimenea ? no me gusta el brasero.	Is there a fireplace ? I don't like a brazier.
¿ Tiene V. un cuarto con dos camas ?	Have you a double-bedded room ?
Quiero sala y alcoba.	I want a bed-room and sitting-room.
¿ Hay habitacion para una familia ?	Have you apartments for a family ?
Quiero sabanas y almohadas limpias, mas toallas, una lamparilla, otra vela.	I want clean sheets and pillow-cases, more towels, a night-light, another candle.
Traiga V. mas agua, agua fria, agua caliente, un baño de piés ó barreño, un vaso, y una botella de agua.	Bring more water, cold water, hot water, a foot-bath, a glass, and a bottle of water.
¿ Hay casa de baños aquí ?	Is there a bath-house here ?
El camarero.	The waiter.
La criada.	The maid-servant.
Arregle V. mi cuarto pronto.	Get my room ready soon.
El escusado, or retrete.	The w.c.
¿ Dónde está el comedor ?	Where is the dining-room ?
¿ A qué hora se come y almuerza ?	At what hour is dinner and breakfast ready
¿ Hay algun periódico ?	Can I have a newspaper ?
Traiga V. café, chocolate, té, leche de vacas, pan, manteca, cognac, agua de Seltz, huevos pasados por agua, cerveza, vino tinto y blanco, azucar, limon, fruta, y cigarros.	Bring coffee, chocolate, tea, cows' milk, bread, butter, brandy, Seltzer water, boiled eggs, beer, red wine, white wine, eggs, sugar, lemon, fruit, and cigars.
Quiero dar esta ropa á lavar.	I want this linen washed.
Quiero que se lave y planche para pasado mañana.	I wish this linen to be ready for the day after to-morrow.
¿ A qué hora sale el omnibus para la estacion ?	At what o'clock does the omnibus start for the station ?
Baje usted ó suba usted el equipage.	Take the luggage, up or down stairs.
Quiero un coche para dar un paseo en el campo.	I want a carriage to drive in the country
Quiero caballos de montar.	I want saddle-horses.
Traiga V. la cuenta.	Bring the bill.

At a Post-Office.

¿ Dónde está el correo?	Where is the post-office?
¿ Hay cartas para mí?	Are there any letters for me?
Tome V. mi pasaporte.	Here is my passport.
Déme V. sellos de franqueo, sellos para el extranjero, sellos para el interior, sellos de telegrafos.	Give me postage stamps, foreign stamps, Spanish stamps, telegraph stamps.
¿ Necesita mas sellos esta carta?	Does this letter require more stamps?

At a Telegraph Office.

¿ Dónde está la oficina del telegrafo?	Where is the telegraph office?
¿ Comprende V. el inglés ó frances?	Do you understand English or French?
¿ Se puede mandar hoy este parte?	Will this telegram go to-day?
Cuánto vale?	How much is it?

The best method of acquiring the Spanish language is to establish oneself in a good *casa de huéspedes*, to avoid English society and conversation, to read Don Quijote through and aloud before a master of a morning, and to be schooled by female tongues of an evening. The ladies of Spain prove better mistresses, and their lessons are more attended to by their pupils, than the inflections and irregular verbs of a language master.

§ 17.—HINTS ON CONDUCT—TRAVELLING COMPANIONS.

The observance of a few rules in a country where “manners maketh man,” will render the traveller’s path one of peace and pleasantness. A word of advice may therefore be offered to English tourists about to visit Spain for the first time. The Spaniard is kind and courteous in his demeanour towards his fellow-passengers, both in railway carriage, diligence, and hotel. No formal introduction is required before he offers you his cigar-case, his brandy bottle, and a share in whatever other creature comforts he may have brought with him for his *and your* use. If you wish to do *the right thing*, you will refuse *once* in the most affable manner; but if the offer is again repeated you will frankly accept the proffered kindness, and return the compliment on the first fitting occasion.

Never eat, or smoke a cigar, in the presence of *fellow-voyagers*, without first offering to share with them: it is, however, not necessary to repeat the offer more than once, and will be almost invariably declined.

It is polite to lift your hat upon leaving or entering a railway carriage or diligence, and to wish your fellow-passengers a “good day,” or an “adieu,” as the occasion may require. Never grudge wearing out a hat or two by touching it or taking it off. In the Madrid tramcars this is not usual. Never lose your patience with a Spanish official: always endeavour to maintain a quiet and unruffled demeanour, and try to imitate the Spaniard himself in his habit of “Resignation,” taking *his* motto for *your own*, “Paciencia y barajar,” and *above all things else* remember, when nothing pleasant can be said, that “whilst speech is silver, silence is often golden!”

Always remember that every Spaniard (be his class what it may)

considers himself a *Caballero*, a gentleman, and an old and well-born Christian one, *Cristiano viejo y rancio*, and therefore your equal. When his self-esteem and personal sensitiveness are once conciliated, he is quick to return the compliment, and to pay every deference to the judicious stranger by whom he is put in his proper place; all attempt to bully and browbeat is loss of time, for Spaniards are not to be driven by a rod of iron, still less if wielded by a foreigner. Civil words are everywhere the best defence, and lifting the hat is the signal of peace and good will; the sensitive Spaniard stiffens when hats are not off, and bristles up like a porcupine against the suspicion of a *desaire*. Be especially polite to officials, from the odious custom-house upwards. Dismiss the nonsense of robbers from your head, avoiding, however, all indiscreet exhibition of tempting baits, or chattering about your plans and movements. Avoid logomachies, or trying to convince the natives against their will; it is arguing against a north-east wind, and a sheer loss of time, too; for, in a fine, indolent climate, where there is little to do—the otiose twaddlers spin Castilian nonsense by the yard.

In the large towns the costume of an English gentleman is the best; the cashmere or alpaca is far preferable to cloth, which is intolerable in the hot weather. Many Spaniards wear linen suits in the summer, and linen cricket-shoes. Remember, when you meet any one, being yourself *embozado* or muffled up, to remove the folds of cloak or coat before you address him, as not to do so is a great incivility: again, when strangers continue to speak to you thus cloaked, and as it were disguised, be on your guard.

The advance of civilization has caused a complete revolution in regard to the dress of both gentlemen and ladies, and the usual Parisian fashions are now everywhere adopted in the Peninsula. Black, however, is still the favourite colour for ladies' dresses. Bonnets and hats have now become the fashion, but mantillas are much worn, especially at church, and at the theatre and bull-fights. Parasols are used, but the fan is still the national protector against the sun; small buff or white umbrellas, lined with green, are much used both by ladies and gentlemen during the summer months. A warm cloak or shawl is indispensable, as, in the evenings, the air is apt to be chilly, even during the spring and summer.

Carry the least possible amount of luggage that you can, never forgetting that none is so heavy and useless in Spain as preconceived prejudices and conventional foregone conclusions, although of genuine London or Paris manufacture. When you arrive at the place of your destination, if you wish to do or see anything out of the common way, call on the *gobernador*, *alcalde*, or chief authority, to state frankly your object, and request his permission. For riding tours and in all out-of-the-way districts, the traveller may adopt the national costume of the road; to wit, the peaked hat, *Sombrero gacho*, *calañes*, the jacket of fur, the *Zumarra* or the one of cloth, the *Marselles*; the grand object is to pass incog. in the crowd, or if noticed, to be taken for a native—which no Englishman ever is. You may possibly thus escape the beggars, which are the plague of Spain, and have a knack of finding out a stranger, and of worrying and bleeding him as effectually as the

mosquitos. The regular form of uncharitable rejection is as follows :—*Perdone V. (usted) por Dios, Hermano?*—"My brother, will you excuse me, for God's sake?" If this request be gravely said, the mendicant gives up hope of coppers. Any other answer except this specific one, only encourages importunity, as the beggars either do not believe in the reality of the refusal, or see at once that you are *not* a Spaniard, and therefore never leave off, until in despair you give them hush-money to silence their whine, thus bribing them to relieve you from the pleasure of their company.

In church Spanish women generally seat themselves on the pavement when at prayers ; it is against all ecclesiastical propriety for a lady and gentleman, even man and wife, to walk about arm in arm in a church. Spaniards, on passing the high altar, always bow ; beware of talking during Mass, when the ringing of a little bell indicates the elevation of the Host. It is the custom to take off hats when the consecrated wafer is carried by in the streets ; and those Protestants who object to perform this act of respect should get out of the way, and not offend their Catholic brethren by a rude contempt of their most impressive ceremonial.

Conform, as nearly as you can, to the hours and habits of the natives ; get up early, which is usual throughout Spain ; dine or rest in the middle of the day in summer, for when everybody is either at table or the *siesta*, it is no use to be running about sight-seeing when you are the only person awake. *On all occasions* remember that most locks in Spain are to be picked with a silver key, and almost every difficulty smoothed away by a properly administered bribe, and how small an additional percentage on the general expenditure of a tour through Spain is added by such trifling outlays ! Never wage a guerilla warfare about shillings and half-crowns, but have always plenty of small silver coins, for great is the amount of good will, and *having your own way*, to be purchased in Spain by the judicious use of pesetas.

When on a riding journey, ATTEND TO THE PROVEND ; take a mosquito net, and some *solution of ammonia*, the best antidote to their stings ; *never rub your eyes when inflamed by sun-glare and dust* except with your elbows, *los ojos con los codos*, but use hot water to them frequently, or a lotion of calomel and rose-water. "Prevention is far better than cure." The only real safeguard consists in wearing a pair of German goggles during the glare of noontide.

Letters of *Introduction* are desirable. In cities, when a lengthened stay is contemplated, their utility is obvious. They may be procured and taken on tours and excursions, but need not always be presented. Of service in cases of difficulty, they involve otherwise much loss of precious time in visits and in formal intercourse with strangers, whom one never saw before and may never meet again ; and for your life avoid being carried off from the *fonda* or *posada* to a hospitable native's house, if freedom and taking "ease in mine own inn" have any charms.

In choice of lodgings—in *winter*, secure upper floors which have a *southern* aspect ; in *summer*, a cuarto bajo (or ground-floor apartment) is the coolest. In Spain, during the cold months of the year, the sun

supersedes the fire-place, and where his vivifying rays enter, the doctor goes out. Avoid the *brasero*, the pan of heated charcoal, the parent of headache and asphyxia; if cold, trust rather to additional clothing than to charcoal; keep your feet warm and the head cool, by avoiding exposure to midday sun and midnight bottle: above all things, carry not the gastronomics of the cold North into the hot South. Live as the natives do, consuming little meat and less wine; sleep the midday siesta as they do, and avoid rash exposure to the delicious cool night breezes. Sleep high in low grounds and marshy districts, avoiding the ground-floor, as the poisonous malarias of fine climates creep on earth, and more so by night, when they are condensed, than by day; throw physic to the dogs, avoiding constipation, and trusting to diet and quiet. Cod-liver oil may as well be taken out by consumptive travellers, as it is dear and indifferent in Spain.

When you have letters of introduction to any Spaniards, both ladies and gentlemen should be very particular to be well dressed on the first visit of etiquette: black is the correct colour of ceremony. Call yourself with your credentials. If the parties called upon be out, leave your credentials and card, turning down a corner of the card, which means that you have called in person. When you ring at the door, probably an unseen person will exclaim, "*Quien es?*" "Who's there?" The correct countersign is, "*Gente de paz*," "Persons of peace." As the first visit is always formal, observe how you are treated, and practise the same behaviour exactly when the call is returned. You will be conducted to the best room, the *sala de estrado*, and then led up to the sofa, and placed on the right hand. Great care will be taken of your hat—type of grandeeship—which a well-bred Spaniard seizes and seats on a chair as if it were a person; or insist on your putting it on: "*Cubrase V.*" is the highest compliment that can be paid to a friend. Be careful to pay this compliment always to the beaver of your visiting friend. When you get up to take leave, if of a lady, you should say, "*A los pies de V. (usted), Señora*," "My lady, I place myself at your feet;" to which she will reply, "*Beso á V. la mano, Caballero*," "I kiss your hand, Sir:" "*Vaya V. con Dios, que V. lo pase bien*," "May you depart with God, and continue well;" to which you must reply, "*Quede V. con Dios*," "May you remain with God." Ladies seldom rise in Spain to receive male visitors; they welcome female ones with kisses both at coming and going. On leaving a Spaniard's house, observe if he thus addresses you, "*Esta casa está muy á la disposición de V. cuando guste favorecerla*," "This house is entirely at your disposal, whenever you please to favour it." Once thus invited, you become a friend of the family. If the compliment be omitted, it is clear that the owner never wishes to see you again. When a lady makes a visit, a well-bred host gives her his arm to the door of her carriage. Remember always to pay a visit of ceremony to your male and female friends on their birthdays, or *el día de su santo*, and to attend to your costume and put on your best black: on New Year's day bring some small gift with you, as an *aguinaldo*. In walking with a Spaniard, if you wish to show him respect, take care to let him be inside, nearest the wall: the same nicety of relative position should be observed in

seating him on a sofa or in a carriage. A well-bred man when he meets a lady always makes way for her, passing outside; although the strict rule in street-walking, which, from their narrowness and the nice point of honour of touchy passengers, has been well defined, is that whoever has the wall on his or her right hand *is entitled to keep it*.

On passing soldiers on duty, remember that the challenge of a Spanish sentry is "*Quien vive?*" The answer is "*España.*" Then follows "*Que gente?*" The answer is "*Paisano.*" The sooner and clearer strangers answer the better, as silence rouses suspicion; and in Spain, in times of revolution, a shot often precedes any explanation.

When you meet your Spanish friends, stop, and attend carefully to the whole process of greetings in the market-place. These things are not done there in our curt and off-hand way,—How are you? You must inquire after the gentleman's own health, that of his wife (*como está mi Señora la esposa de V.*), his children, et cetera, and then you will be thought to be a *hombre tan formal y cumplido como nosotros*, that is, as well-bred as a Spaniard. If when walking with a Spaniard you pass your own house, do not fail to ask him whether he will not step in and rest himself a little, "*No quiere V. entrar en esta su casa, y descansar un ratito?*" You beg him to come into *his*, not your house, for thus you offer it to him.

This offering obtains throughout. If a Spaniard admire anything belonging to another, his friend instantly places it at his disposal, *está muy á la disposicion de V.* The proper reply is a bow, and some sort of speech like this: *Gracias, está muy bien empleado*, or *Gracias, no puede mejorarse de dueño*. ("Thanks, it is already in excellent hands; it cannot better its master by any change.") In like manner, and especially when outside cities, if any Spaniards pass by when you are lunching, picnicking, or eating, never fail to invite them to share your meal, by saying, *Gustan ustedes comer?* ("Will your graces be pleased to dine?") To omit this invitation is a flagrant breach of the laws of hospitality; nor is it always a mere compliment on their part, for every class of Spaniard is flattered if you will partake of their fare. However, it is safer to decline with the set speech, *Muchas gracias, buen provecho le haga á ustedes*. Never at all events, in this or on other occasions, omit these titular compliments.

In towns there is scarcely any dinner society, and luckily; nor is such an invitation the usual compliment paid to a stranger, as with us. Spaniards, however, although they seldom *bid* a foreigner, will accept *his* bidding. It is necessary, however, to "press them greatly;" for the correct national custom is to decline. Remember also to apply a gentle violence to your guest, to induce him to eat, and if you are dining with him, let your stomach stretch a point; for unless you overeat yourself, he will fancy that you do not like his fare. It is the custom in cafés for *one* to pay for all his acquaintance who may be seated at his table: he who asks his friends what they will take must discharge the account afterwards. Again, if you see friends of yours refreshing themselves in café or public promenade, pretty ladies, for instance, with whom you wish to stand well, you may privately tell the waiter that you will be answerable for their account. It is very easy afterwards,

when you meet with your fair friends, to let them infer who was their unknown benefactor. It was sometimes rather dangerous to accompany an extravagant *Andaluza* out shopping, *á las tiendas*, as a well-bred man of the old Spanish school was bound never to allow her to pay for anything. This custom, however, has got somewhat obsolete.

All Spaniards are prodigal to each other in cheap names and titles of honour; thus even beggars address each other as *Señor y Caballero*, Lord and Knight. The most coveted style is *Excellencia*, your Excellency, or, as it is pronounced, *Vuesencia*: it only belongs to grandees and men in highest office. The next is *Vuestra Señoría*, your Lordship, of which the abbreviated form is *Usia*; this belongs to *titulos de Castilla*, to men who are titled, but not Grandees. It is, however, very seldom used, except by the lower classes, who, when they want to toady an Englishman, will often say, *Por vida del demonio mas sabe Usia que nosotros*—"By the devil's life, your Lordship knows more than we do;" which, if a traveller has this Handbook, is very likely to be the fact, as the natives generally know nothing. The common form of You is *Usted*; *vuestra merced*, your grace. It is generally written simply *V.*, or in older books *Vmd.* If you do not know a Spaniard's Christian name, it is well-bred to insert the *de*, the German *Von*. Thus *Señor de Muñoz* is the appellation of a gentleman; *Señor Muñoz* that of a nobody. When the Christian name is used with the title *Don* (*Dominus*, Lord), this *Don* becomes exactly equivalent to our knightly Sir, and never must be prefixed to the patronymic by itself. Thus you must say *Don Hernando Muñoz*, and not *Don Muñoz*, which sounds as ridiculous and ignorant to Spanish ears as Sir Peel or Sir Murchison would to ours.

Whilst discussing Spanish names we would call especial attention to the Spanish custom of affixing to the patronymic the maiden name of the mother, coupling the two with a "y." Take, for example, a man of the name of *Juan Garcia y Rubio*: his son by a lady of the name of *Blanco* (if baptized in the Christian name of the father) would become *Juan Garcia y Blanco*, whilst his son by a lady of the name of *Gonzales* would become *Juan Garcia y Gonzales*. In addressing a man in conversation it is usual to say, "*Don Juan Garcia*," dropping the mother's patronymic, but when writing his name his full paternal and maternal name must be given.

Spaniards, when intimate, generally call each other by their Christian names, and a stranger may live among them and be known to all the town as "*Don Ricardo*," without half-a-dozen persons in it being aware of his family name. The custom of *tutear*—the endearing *tutoyer*, unusual in England except among Quakers, although common in Germany and France—is very prevalent among familiar friends, and is habitual among grandees, who consider each other as *primos*, cousins.

The forms of letter-writing differ also from ours. The correct place of dating from should be *de esta su casa*, from this *your* house, wherever it is; you must not say from this *my* house, as you mean to place it at the disposition of your correspondent; the formal Sir is *Muy Señor mío*; My dear Sir, is *Muy Señor mío y de todo mi aprecio*; My dear

Friend, is *Mi apreciable amigo*: a step more in intimacy is *querido amigo* and *querido Don Juan*. All letters conclude after something in this fashion—*quedando en el interin S. S. S. [su seguro servidor] Q. S. M. B. [que su mano besa]*. This represents our “your most obedient and humble servant:” a more friendly form is, “*Mande Vmd. con toda franqueza á este S. S. S. y amigo afmo. Q. S. M. B.*” When a lady is in the case, P. [*pies*] is substituted for M. [*mano*], as the gentleman kisses her feet. Ladies sign *su servidora y amiga*; clergymen, *su S. S. y capellan*; military men seldom omit their rank. Letters are generally directed thus:—

Al Señor,
Don Fulano Apodo,
Madrid.

Most Spaniards append to their signature a *Rubrica*, which is a sort of intricate flourish, like a Runic knot or an Oriental sign-manual. The sovereign often only *rubricates*: then her majesty makes her mark, and does not sign her name.

The traveller is advised *at least* to visit and observe the objects pointed out in the following pages, and never to be deterred by any Spaniard's opinion that they are “not worth seeing.” He should not, however, neglect looking at what the natives consider to be worth a foreigner's attention. As a sight-seeing rule in towns, make out a list of the lions you wish to see, and let your lacquey de place arrange the order of the course, according to localities, proper hours, and getting proper permissions. As a general habit, ascend towers in towns to understand topography; visit the Plaza and chief markets to notice local fishes, fowls, fruits, and costumes—these are busy sites and scenes in the Peninsula; for as Spaniards live from hand to mouth, everybody goes there every day to buy their daily bread, &c., and then, as elsewhere, be more careful of keeping your good temper than sixpences: never measure Spanish things by an English standard, nor seek for moles in bright eyes. Scout all imaginary dismals, dangers, and difficulties, which become as nothing when manfully met, and especially when on the road and in the Fonda. View Spain and her inhabitants *en couleur de rose*, and it will go hard if some of that agreeable tint be not reflected on such a judicious observer, for, like a mirror, the Spaniard returns your smile or frown, your courtesy or contumely; nor is it of any use going to Rome if you quarrel with the Pope. Strain a *point or two* therefore, to “make things pleasant.”

§ 18.—THE SPANISH SCHOOL OF PAINTING.

The following sketch of the Spanish school of painting may be useful to the traveller when visiting the galleries and churches of the Peninsula.

The earliest paintings which he is likely to find in Spain are by feeble imitators of the Italian and Flemish masters of the end of the 14th century and of the 15th. They are principally in the cathedrals and churches of Toledo, Cordova, Seville, Avila, Burgos, and other large towns.

A few have recently been added to the Museum of Madrid, where, however, Spanish art is historically but ill represented. They are, for the most part, of no great interest, and have little of the charming simplicity and tenderness of the works of the contemporary Italian masters; nor do they show the power of expression and of rendering details that distinguishes the early Flemish painters. In colour they are sombre and monotonous—a quality which characterises the whole Spanish school. Starnina (b. 1354) and Dello Delli (b. 1404), Florentine masters of reputation, settled in Spain; John Van Eyck and other Flemish painters also visited the Peninsula. It is not impossible that the frescoes which may still be seen in the chapel of Archbishop Tenorio, opening into the cloisters of the Cathedral of Toledo, may be by Starnina. They were evidently painted by one who followed the traditions of the school of Giotto. The curious paintings on leather in the ceiling of the “Sala de Justicia,” in the Alhambra, are also attributed to an Italian artist of the 14th century.

Amongst the earliest known Spanish painters who formed their style upon the combined Italian and Flemish influence, were, in the 15th century: *Sanchez de Castro* of Seville, whose works have, for the most part, perished; *Pedro Berruguete*, a painter of some reputation, to whom are attributed a series of pictures in the Madrid Gallery of the Life of S. Domenic Guzman; *Santos Cruz*, his associate, to whom are also assigned some panels in the same collection; *Rincon*, born, it is said, in 1446, who, like Giotto in Italy, has the credit in Spain of being the author of all old pictures by unknown hands; his son *Fernando Rincon*; *Fernando Gallegos*, born at Salamanca, who, according to Cean Bermudez, studied under Albert Dürer, and whose principal works are in the cathedral of his native city (Ford terms him the Van Eyck of the Peninsula); *Juan de Borgogna*, who, as his name indicates, may have been born out of Spain. He appears to have learnt his art in Italy, probably in the Venetian school. His principal work is the History of the Virgin, in fresco, on the walls of the chapter-house of the Cathedral of Toledo, which is not without considerable merit. He also painted at Avila and in other towns.

Alonso Berruguete, the son of Pedro, born 1480, went to Florence, and placed himself under Michael Angelo, whom he accompanied to Rome in 1504—studying under him painting, sculpture, and architecture. He returned to Spain in 1520, and made a revolution in Spanish art by introducing a broader and grander mode of treatment in imitation of his great master. Charles V. appointed him “pintor y escultor de camara.” Of his works in painting none are known, but of his sculpture in marble, stone and wood, especially for architectural decoration, many fine examples exist in the Peninsula. He had many pupils and imitators, whose inferior works are usually attributed by ignorant guides to Berruguete.

The celebrated *Antonio* or *Antony Moro* came to Spain in 1552, as painter to the Emperor Charles V. and Philip II. He founded the Spanish school of portrait painting. The Madrid Gallery contains some excellent portraits by him, especially that of Queen Mary of England. Many of those he painted of the royal family of Spain and of European princes which were in the Pardo were burnt with that palace. His most distinguished Spanish pupil was *Alonso Sanchez Coello* (died 1590), whose portraits of Philip II. and III., of various members of the House of Austria, and of Spanish knights and ladies, preserved in the Madrid Gallery and in

private collections, prove him to have been a painter of no ordinary merit. He was especially skilful in representing the rich costumes of his day, but he lacks the delicate touch, and the power of giving natural expression to his portraits, of his master. His drawing is generally hard and "dry." *Juan Pantoja de la Cruz* (b. in Madrid, 1551; d. about 1609) was Sanchez Coello's best pupil. He was employed by Philip II. and Philip III. and their courts, and painted the latter king on horseback for the fine bronze statue commenced in Italy by Giovanni da Bologna, and finished by Tacca, now in the Plaza Mayor, at Madrid. The pictures by him of religious subjects in the Madrid Gallery are of inferior merit, but his portraits in the same collection prove him to have been a skilful painter.

A more truly Spanish painter than any of the former was *Luis de Morales*, called "*El Divino Morales*," "more from his painting subjects of divinity than from any divinity of painting." He was born at Badajoz early in the 16th century. His works have obtained a reputation which they do not deserve. His drawing is so defective in its conventional stiffness, and in expression he is so grotesquely unnatural and exaggerated, that it is scarcely to be believed that he lived nearly a century later than the great Umbrian painters. His colour is ashy and disagreeable in tone; the subjects of his pictures are generally the Agony of Christ, and the Sorrows of the Virgin; and he has a certain vulgar power of rendering intense physical suffering and strong emotions, which make them popular in Spain. Spanish writers on art, indeed, do not hesitate to rank his works with those of Michael Angelo and Leonardo da Vinci. The most that can be said for them is that they show a certain individuality, which has been coarsely imitated by others whose works pass for those of the master. In the Madrid Gallery are some characteristic pictures by Morales, such as the 'Presentation of the Infant Christ in the Temple' (No. 849).

Another Spanish painter, who, like Morales, enjoys, both in Spain and elsewhere, a higher reputation than he deserves, is *Vicente Juan Mucip*, usually known as *Juan de Juanes*. He was born about 1523, in the province of Valencia, and studied in Italy, copying the works of Raphael and his school. The Spaniards boastfully call him the "Spanish Raphael." His best pictures are at Valencia; but the Madrid Gallery possesses some characteristic examples—such as the series representing the martyrdom of St. Stephen. His portraits are sometimes excellent. He was a brilliant colourist, and was successful in representing costume and drapery; but in drawing, grace of composition and harmony of tone, in fact in all the highest qualities of his art, he was far behind the great Italian painters who preceded him by half a century, and whom he but feebly imitated. Yet his heads of Christ have been compared by some critics with those of Leonardo da Vinci! He died in 1579.

In the 16th and beginning of the 17th centuries many Italian painters, encouraged by the liberal patronage of the Spanish kings of the House of Austria, came to Spain. They were employed in decorating the halls of the Escorial, and of other royal palaces, and in painting for churches and convents. *Pedro Campaña*, although a Fleming by birth (he was born in Brussels in 1503), had studied in Italy, and had formed his style upon the Italian masters. He settled in Spain and painted, in 1548, the celebrated picture of 'The Descent from the Cross,' now in the Cathedral of Seville, which was so much admired by Murillo that, by his desire, he

was buried in front of it. *Vicente Carducci* or *Carducho* (born at Florence, 1585; died in Madrid, 1638) was brought to Spain by his brother Bartolomeo. According to Cean Bermudez, he exercised great influence on Spanish painting by his works, and by the 'Dialogues on Art' which he published. His principal pictures, now in the Ministry of the Fomento (Public Works) at Madrid, representing the Life of S. Bruno, were painted for the monks of the Cartuja del Pualar. They are in the broad and somewhat academical manner of the Italian eclectic schools of his time. *Eugenio Caxés* (b. 1577; d. 1642) was the son of a Florentine painter established in Spain. He was also employed in decorating the palaces of Philip III. One of his principal works is 'The Landing of the English at Cadiz under Lord Wimbledon,' in the Madrid Gallery. The portraits in this picture are not ill painted, but the composition is clumsy and the colouring feeble.

These, and other Italian painters, such as Antonio Rizzi, Pellegrino Pellegrini, Nardi, and Zuccaro, and Spaniards who had studied in Italy, such as Navarrete, Ribalta, and especially Ribera, may be said to have founded that school which is generally known as the "Spanish," and which includes the great names of Velasquez and Murillo. *Juan Fernandez Navarrete*, called "*El Mudo*," or "the Dumb," from his infirmity (b. at Logroño, 1526; d. 1579), studied in Italy, and principally at Venice, where he formed his style which earned for him the title of "the Spanish Titian." His works, which are distinguished by a free and broad treatment, especially in the draperies, are for the most part in the Escorial. Two pictures in the Madrid Gallery, attributed to Sebastian del Piombo, are believed to be copies or imitations by El Mudo. *Francisco de Ribalta* (d. 1628) went young to Italy, where he studied the works of Raphael, Sebastian del Piombo, and their great cotemporaries so successfully that he is said to have been able to pass off, even in Rome, his pictures for originals by those masters. His manner and colour were Italian, modified by Spanish influence. One characteristic example of Ribalta is in the Madrid Gallery, 'An Angel appearing to St. Francis of Assisi' (No. 947); but his principal works are to be seen at Valencia. His son and scholar, *Juan de Ribalta*, died young in the same year as his father, whose manner he so closely imitated that his works frequently pass for those of Francisco Ribalta. *José Ribera*, although a Spaniard by birth and by character, may be considered rather as an Italian than a Spanish painter. He was born in the province of Valencia in 1588, and was placed as a boy under Francisco Ribalta. He went young to Italy, where he became a follower and imitator of Caravaggio and other painters of the Naturalistic school, who were then in fashion. Settling in Naples, he soon became celebrated as the "Spagnoletto," or little Spaniard. He painted a multitude of pictures, chiefly religious, of a gloomy and generally horrible character, such as martyrdoms, tortures, and executions. Some fifty specimens of his works may be studied in the Madrid Gallery, and there is scarcely a collection in Europe without them. The reputation which he had acquired in Naples soon extended to Spain, where his pictures were eagerly bought. No painter had so great an influence in forming the Spanish school, of which Velasquez and Murillo are at the head, as Ribera, although he himself never returned to his native country. He died at Naples in 1656, after having acquired great wealth, and many enemies, on account of his imperious, jealous, and vin-

dictive disposition. A good example of his softer manner is the 'Jacob's Dream,' and of his savage manner the 'Martyrdom of S. Bartholomew,' both in the Madrid Gallery.

Two other Spanish painters may be mentioned who were close imitators of the Italian masters, *Pedro Orrente* and *Francisco Collantes*. The former (d. in Toledo 1644), called the "Spanish Bassano," introduced cattle and sheep into religious subjects after the manner of that master, whom he rivalled, if he did not excel, in richness of colour. One of his best works is the 'Martyrdom of Santa Leocadia,' in the sacristy of the Cathedral of Toledo. The Madrid Gallery contains one or two of his pictures in imitation of Jacopo Bassano. *Collantes* (b. 1599; d. 1656), a scholar of Vicente Carducci, was dry, cold, and academical in his drawing and colour. His best picture is the 'Vision of Ezekiel' in the Madrid Gallery (No. 705)—a repulsive subject cleverly treated. He was principally known by the landscapes he painted for the Buen Retiro Palace, which perished by fire.

A painter, not a Spaniard, but who lived and worked in Spain, must not be omitted, more on account of the false reputation he has acquired than for his merits—*Domenico Theotocopuli*, called "*El Greco*," from the country of his birth. He died at Toledo in 1625, and is classed by Spanish writers on art amongst Spanish painters. He studied, in Italy, the Venetian masters, especially Tintoretto, whom he at times imitated, not without some success, especially in his portraits. In Spain he fell into a disagreeable, monotonous tone of colouring of an ashy grey, which, with execrable drawing, render the greater number of his pictures singularly disagreeable, if not absolutely repulsive. Some in the Madrid Gallery are almost caricatures. His best work is, perhaps, the 'Burial of the Count of Orgaz,' in the church of Santo Tomé at Toledo.

The Spanish school, as it has been shown, was not, in the true sense of the term, an original school. It was essentially Italian, modified by national disposition and local circumstances. The narrow bigotry of the people and of their rulers, the terrors of the Inquisition, and the influence of the priest, gave to it that sombre, religious, and naturalistic character, which distinguishes the works of almost every Spanish painter of the 17th and 18th centuries. Accomplished gentlemen and scholars, such as Ford and Stirling, and some French writers on art, obtained for the Spanish masters an exaggerated and fictitious reputation, which their works, now better known, have failed to sustain. The attempt to divide them into four schools—those of Seville, Madrid, Valencia, and Castile—has now been abandoned even by Spanish art-critics.* The traveller who takes the trouble to look into the question, and to visit the galleries which have been formed in Granada, Valladolid, Valencia, and other cities, will probably agree with them. The Spanish school, properly so called, had but a short existence in the 17th century, and only produced two really great painters—Velasquez and Murillo—and they do not rank with the greatest Italian masters. They hold a second place in art. Their cotemporaries, Zurbaran, del Mazo, Alonso Cano, Herrera, Roelas, and some others, were unquestionably men of ability, but far inferior to Velasquez and Murillo,

* See preface to the 'Catalogue of the Madrid Gallery,' by Don Pedro de Madrazo.

and to the Italian masters even of the third class. However, this is a question upon which a traveller may form his own judgment without fear of offending any generally accepted canons of criticism.

The Spanish school is neither well nor fully represented in any public or private collection in Spain. The Museum of the Prado, at Madrid, is, however, exceedingly rich in the works of Velasquez and Murillo, although deficient in those of other Spanish painters. The public gallery of Seville contains some excellent Murillos, and good examples of Zurbaran and Roelas. In cathedrals and churches, especially those of Seville, the traveller will find interesting and important pictures by the principal masters, both of the early and later times; but they are generally ill seen. They are frequently placed in "Retablos," or vast altar-pieces of carved and gilded wood, which are peculiar to Spain. The public collections in the provincial cities and towns are, for the most part, beneath notice. No important private gallery, accessible to the traveller, now exists in the Peninsula. In that of the Duke of Pastrana, at Madrid, are some fine works by Rubens and Vandyke, inherited from the last Duke of Infantado. Portraits by good Spanish painters, even, it is said, by Velasquez, are still in the possession of grandee families. But the French marauder and the foreign picture-dealer have swept the Peninsula pretty clean of its works of art. Out-of-the-way towns and villages which may still possess interesting pictures are indicated in the Handbook.

Don Diego Velasquez de Silva, or simply *Velasquez*, the greatest painter that Spain has produced, was born at Seville, in 1599, of parents of Portuguese origin, and died at Madrid in 1660. He married in his youth the daughter of *Francisco Pacheco*, a painter of inferior merit, but a learned writer on art, from whose advice and instruction he derived much advantage. Velasquez showed from his childhood a genius for painting. He began by copying carefully from nature, still life, and living models, forming himself upon the study of pictures by Ribera and by Italian masters of the Naturalistic school, which had been brought from Italy to Spain. The best examples of his first manner are 'The Adoration of the Kings' and his famous 'Borrachos,' or drunkards, in the Madrid Gallery. In them the influence of Caravaggio and Ribera is very evident. In the twenty-third year of his age he came to Madrid, and, attracting the notice of influential persons, was soon taken into the service of Philip IV.—an enthusiastic lover of art, and himself a painter. He remained there for the rest of his life, and his pictures were almost exclusively painted for his royal patron and for the grandees of the Spanish court. A friendship with Rubens, who was in Madrid as ambassador from the King of England, in 1628, and two visits to Italy, in 1629 and 1648, led him to modify his early manner. From the study at Venice of the masterpieces of Titian and Tintoret, he acquired a greater harmony and transparency of colour, and a freer and firmer touch, without departing from that truthful representation of nature which he always sought to attain. On his second visit to Italy he chiefly studied in Rome. He again changed his style: his colouring became more what the Italians term "*sfumato*," or hazy; and he returned, to some extent, to his early general soberness of tone, rarely introducing bright colours into his last pictures. Velasquez's second and third manners, as well as his first, are fully represented in the Madrid Gallery, which contains no less than 60 of his

pictures, or almost the whole of his genuine works. The 'Borrachos' have already been mentioned as an example of his first manner. The fine portrait of the Infante Don Carlos, second son of Philip III. (No. 1073), is another. In his second manner are the 'Surrender of Breda' (No. 1060), perhaps the finest representation and treatment of a cotemporary historical event in the world; the magnificent portrait of the Count of Benavente (No. 1090), and the four Dwarfs. In his third, the 'Meninas' (No. 1062), and the 'Hilanderas' (No. 1061). By studying these pictures the traveller will soon be able to distinguish between the three manners of the painter, and to decide for himself as to the genuineness of the many pictures which pass for Velasquez's in the public and private galleries of Europe.

It was principally as a portrait-painter that Velasquez excelled. Although he wanted the imagination of Titian, and gave less dignity and refinement than that great master to his portraits, yet in a marvellous power of rendering nature, and in truthfulness of expression, he was not his inferior. In the imaginative faculties he was singularly deficient, as his 'Forge of Vulcan,' the 'Coronation of the Virgin,' and other works of that class in the Madrid Gallery, are sufficient to prove. However, the 'Crucifixion,' in the same collection, is a grand and solemn conception, which has excited the enthusiastic admiration of some critics. Velasquez was essentially a "naturalistic" painter. In the representation of animals, especially dogs, and of details such as armour, drapery, and objects of still-life, he is almost without a rival. His freedom of touch and power of producing truthful effects by the simplest means are truly wonderful. His aerial perspective, his light and shade, his gradations of tone and colour, are all equally excellent, and have excited the admiration of Wilkie, and of the best judges of art.

The high offices which Velasquez held at Court gave him but little time to paint. The number of his pictures is, therefore, comparatively small. They were principally executed for the royal palaces; those which have escaped the fires that destroyed so many great works have been removed to the Madrid Museum. The portraits which are attributed to him in many public and private collections out of Spain are, for the most part, by his pupils, or imitators, and copyists. One of the most skilful of the latter was a certain Lucas, who, not many years ago, succeeded in deceiving many collectors. Amongst his best scholars were: *Juan Bautista del Mazo* (d. 1667), his son-in-law. How nearly he approached his master may be seen by his admirable portrait of D. Tiburcio de Redin, and the view of Zaragoza, in which the figures have even been attributed to Velasquez, in the Madrid Gallery (Nos. 789 and 788). *Pareja*, his half-caste slave, and afterwards freedman (d. 1670), who imitated his master in his portraits, but not in his religious and other subjects, in which he followed the Dutch and Italian painters of the time; as in his 'Calling of St. Mark,' in the same Gallery. *Carreño*, a member of a noble family (b. 1614; d. 1685), who succeeded Velasquez as court painter, and who is chiefly known by his portraits of the idiot King (Charles II.), his mother, Mariana of Austria, Don John of Austria (not the hero of Lepanto), and other royal and courtly persons of the period. Spanish writers on art rank him with Vandyke, to whom, however, he was greatly inferior. His colouring is generally insipid, and wanting in vigour.

Bartolomé Esteban Murillo was born at Seville in 1616. He studied under Juan del Castillo, a very indifferent painter, but formed his style, like Velasquez, on the works of Ribera and the Italian naturalistic painters. Like that great master, too, he modified his "manner" three times, as he gained in experience and knowledge. From his boyhood he painted pictures which were sold in the market-place of his native city, and bought by dealers; chiefly, it is said, for exportation to the Spanish colonies in America. After obtaining a considerable reputation at Seville, he went to Madrid to improve himself by the study of the works of the great Italian masters in the Royal Collection. Their influence led him to modify his first style, called by the Spaniards "seco," or dry, in which he had imitated the brown tints, dark shadows, and conventional treatment of drapery of Ribera; but he did not abandon it altogether. It may still be traced in his second, or "calido" (warm) manner, as in the celebrated 'Holy Family,' called 'del Pajarito' (No. 854), in the Madrid Gallery. The advice of Velasquez, who treated him with great kindness, and the works of Titian and Rubens, led him to adopt a warm, harmonious, and transparent colouring, and a more truthful rendering of nature; at the same time his drawing became more free, if not more correct. His third manner is termed by the Spaniards "vaporoso" (misty), from a gradual and almost imperceptible fusion of tints, producing a kind of hazy effect. In it are painted, for the most part, his well-known 'Miraculous Conceptions,' the Virgin standing on the crescent moon attended by angels. The three manners of Murillo are neither so well defined nor so easily recognised as those of Velasquez. He never completely abandoned one of them for the other, and in his last pictures he frequently returned to his "calido" style. As a portrait-painter he was inferior to Velasquez, although he excelled even in this branch of his art. He was also inferior to his great contemporary in his landscapes, which are conventional, and wanting in a true feeling for nature. It was in religious subjects, and especially in his Holy Families, that he surpassed him. His Virgins are taken from the common type of Andalusian beauty, slightly idealised; but he gives to them an expression of youthful innocence and religious sentiment, which makes him the most popular of Spanish painters. The Spaniards are naturally proud of him. They believe that he unites the best qualities of the greatest masters, and surpasses them all. By less partial critics he is, however, placed second to Velasquez, who unquestionably possessed a more original genius.

Returning to Seville, after his first and only visit to Madrid, Murillo established himself there for the rest of his life, painting, with the help of scholars, many pictures for churches and convents in Spain and her colonies. In the Peninsula, his best works are now only found at Madrid and in his native city. The French invaders and the picture-dealers carried the greater number away. Amongst those most worthy of note at Madrid are the 'St. Elizabeth of Hungary tending the Sick,' and the 'Patrician's Dream,' now in the Academy of S. Fernando, and the two 'Immaculate Conceptions' in the Gallery: at Seville, 'St. Thomas of Villanueva distributing Alms to the Poor,' in the public Museum; the 'St. Anthony of Padua' in the Cathedral; and the pictures in the Caridad. Of his well-known sun-burnt beggar-boys and girls there are none, that we know of, in Spain; many of those in European collections are probably by

[*Spain*,—1882.]

his favourite pupil, *Villavicencio*, in whose arms he died at Seville in 1682. There is a picture by this painter, who was of a noble family, and rather an amateur than an artist, in the Madrid Gallery, representing a group of boys at play. It has no great merit, but shows how he attempted to imitate his master in this class of subject. He was born in 1635, and died in 1700. The imitations and copies of Murillo by *Tobar* (d. 1758) are so successful that they frequently pass for originals. The same may be said of some by *Meneses*, who died early in the 18th century.

Amongst the contemporaries of Murillo was *Iriarte* (b. 1620; d. 1685), one of the few landscape-painters that Spain has produced. His landscapes were much esteemed by Murillo, but they are not entitled to rank with the works of any of the great masters in this branch of the art. The Madrid Gallery contains five examples of them.

The following painters may be mentioned amongst the best and most characteristic of the second class in the Spanish school:—*Francisco de Zurbaran*, born in Estremadura in 1598, died at Madrid, 1662, was essentially a religious painter, and his sombre colouring, and the subjects of his pictures, are characteristic of Spanish bigotry and of the Inquisition. In Spain he is chiefly known by his altar-pieces for churches and convents; out of Spain by his monks and friars. A few figures of female saints prove that he was not insensible to grace of form and beauty of colour. But he is usually mannered, and without dignity. A disagreeable reddish hue pervades his larger pictures. He formed himself, like his contemporaries, on the study of the Italian painters of the Naturalistic school. Philip IV. is said to have named him "Painter of the King, and King of Painters." He enjoyed the first title, but did not merit the second. His best work in Spain is, perhaps, the 'Apotheosis of S. Thomas Aquinas,' which is considered his masterpiece, in the Seville Museum. It is a grand, but somewhat stiff and unpleasing composition. Zurbaran is badly represented in the Madrid Gallery. The 'Christ Sleeping on the Cross' (No. 1133) is the most popular in it. One or two of his works are to be found in the Academy of San Fernando.

Alonso Cano (born at Granada, 1601; died there, 1667) enjoys the highest reputation in Spain after Zurbaran. He was painter, sculptor, and architect, and, moreover, carved and painted wooden figures of the Virgin and Saints, an art in which he attained great success and renown. Many examples of his skill may be seen at Granada. One of the most celebrated is the statuette of St. Francis in the sacristy of the Cathedral of Toledo. Cano was a violent, but not unkindly man, constantly engaged in quarrels and law-suits. He ended by becoming a canon of the Cathedral of Granada, after narrowly escaping from the clutches of the Inquisition. His drawing is carefully studied, but is frequently exaggerated, and wants ease and flow; his colouring conventional and somewhat weak; but there is a delicacy of expression and refinement in his works which have earned him the praise of some critics. The Madrid Gallery contains a few of his pictures: amongst them a Dead Christ (No. 672); but he is best seen at Granada.

Francisco Herrera el Viejo, or the elder (b. 1576; d. 1656). His principal works are at Seville and out of Spain. The Madrid Gallery contains nothing by him. Spanish writers on art attribute to him the introduction into Spain of a new style of painting, characteristic of the national genius.

It was vigorous, but coarse, and has little to recommend it even to those who admire the Italian eclectic school. Like Cano, he was a man of hot temper, quarrelled with his pupils, amongst whom was Velasquez, and was thrown into prison on a charge of coining false money. He was released by Philip IV. on account of his merits as a painter. His best work in Spain is the 'Last Judgment,' in the church of St. Bernardo at Seville, which is praised for its composition and the correct anatomy of the human form. Herrera painted in fresco, for which he was well fitted from his bold and rapid execution; but his works in that material have, for the most part, perished.

Francisco Herrera el Mozo, or the younger (b. 1622; d. 1685), son of the former, studied at Rome, where he was chiefly known for his pictures of dead animals and still life. The Italians nicknamed him "Lo Spagnuolo degli pesci," from his clever representations of fish. He was a painter of small merit; weak and affected in his drawing, colour, and composition. The Madrid Gallery contains but one of his pictures—the 'Triumph of S. Hermenegildo.' Like his father, he painted frescoes, some of which are still preserved in the churches of Madrid. He was also an architect, and made the plans for the 'Virgen del Pilar' at Zaragoza.

Juan de las Roelas, commonly known in Spain as "El Clérigo Roelas," was born at Seville about 1558, and died in 1625. He studied at Venice; hence the richness and brilliancy of colour in his best works, as in the fine picture of the 'Martyrdom of St. Andrew,' in the Museum of Seville. In the churches of that city are some altar-pieces by him worthy of notice. He is scarcely known out of Spain, or, indeed, out of Seville, although he may be ranked amongst the best of the Spanish painters of the second rank. The picture in the Madrid Gallery attributed to him, if genuine, is a very inferior work.

Juan de Valdés Leal, born at Cordova in 1630, died at Seville 1691, was a painter of considerable ability, but of a hasty and jealous temper, which he especially displayed towards Murillo, the superiority of whose work he would not acknowledge. His pictures are rare, and are best seen at Seville. The Caridad in that city contains two, representing the Triumph of Death, which are powerful, but coarse. He was also an engraver of skill.

Francisco Rizzi, the son of a Bolognese painter who had settled in Spain, was born at Madrid in 1608, and died there in 1685. He was a rapid and not unskilful painter, and was employed to decorate in fresco, in the Italian fashion, the churches and royal palaces of the capital. His well-known picture in the Madrid Gallery representing the 'Auto de Fe' held in the Plaza Mayor before Charles II. and his Queen, Marie Luisa of Orleans, in 1680, although awkward and formal in composition, is cleverly painted.

Claudio Coello (not to be confounded with Sanchez Coello), died 1693, was chiefly employed by the Spanish court in portrait-painting and in decorating the royal palaces for triumphs and festivities. His best known and most important picture, in the sacristy of the Escorial, is the 'Santa Forma,' or 'Removal of the Miraculous Wafer of Gorcum,' in which he has introduced portraits of Charles II. and of the officers of his court. It is crowded and unskilful in composition, but has merits which show

that he had preserved the best traditions of the Spanish school of painters, of whom he was almost the last.

The history of Spanish painting closes with the 17th century. During the 18th there appeared a few feeble painters who imitated, but were even immeasurably behind, the Luca Giordanos, Tiepolos, and other Italians whom the Bourbon kings invited to Madrid to decorate the new royal Palace, and to make designs for the royal manufactory of tapestries. The first who attempted to revive Spanish art was *Francisco Goya* (born in 1746), a vigorous but eccentric painter and etcher in aqua fortis, not wanting in genius. He studied at Rome, and returning to Spain executed frescoes, with little success, in churches at Madrid and elsewhere. He became "pintor de camara," or court painter, to the weak Charles IV. and vicious Ferdinand VII. In numerous portraits of these kings and of members of the Spanish Bourbon family he made them, perhaps with deliberate malice—for in politics he was an ardent liberal—even more hideous than they were. His large picture of Charles IV. and his family in the Madrid Gallery is the best, but by no means an attractive example of his skill, and is in parts, especially in the details of costume, not altogether unworthy of Velasquez, whom he sought to imitate. But his genius was chiefly shown in his etchings, in which in a grotesque, and not always decent way, he lashed the vices and corruption of his country, and vented his hatred against its French invaders. The Spaniards are very proud of Goya. The author of the 'Guide to the Madrid Gallery' discovers in his works a union of the best qualities of Rembrandt, Titian, Paul Veronese, Watteau, and Lancret! He was, no doubt, a powerful and original painter, and his touch is often masterly; but he was incorrect in his drawing, and his colour is frequently exaggerated and unnatural, although occasionally reminding one of Rembrandt. His designs for the tapestries in the royal palaces are generally weak and ill-drawn: but they are interesting as representations of national manners and costume. Goya died in voluntary exile at Bordeaux in 1828, having left Spain disgusted with the political reaction which set in on the restoration of the Bourbons, and with the persecution of the best and most enlightened of his countrymen. His works have of late years been much sought after, especially in France. His etchings, consisting chiefly of political caricatures (*caprichos*), scenes in the bull-ring, the horrors of war, &c., are rare. A new edition has recently been published of the 'Caprichos' from the worn-out plates.

Goya may be considered the founder of the modern Spanish school of painting, which has produced Fortuny, Madrazo, Palmaroli, and a number of other clever painters who have achieved a European reputation. It is not, however, in Spain, but in the private collections of London, Paris, and New York, that their principal works are to be found. Spaniards have little love or knowledge of art, and the high prices it is now the fashion to pay for Spanish pictures are beyond their means.

For the general history of Spanish painting the English traveller may consult Stirling's 'Annals of the Artists of Spain,' in 3 vols.; Head's 'Handbook of the Spanish School of Painting;' and Ford's able and witty criticisms scattered through the original edition of the 'Handbook for Spain.' The best Spanish authority on Spanish art is Cean Bermudez ('Diccionario Historico de los mas ilustres Profesores de las Bellas Artes

en España'), who has been called the Spanish Vasari, and to whom all modern writers on the subject are more or less indebted. Don Pedro Madrazo, in his 'Catalogue of the Madrid Gallery' (in two volumes), has given valuable and accurate information relating to the principal Spanish masters and their works.

§ 19.—ARCHITECTURE IN SPAIN.

The history of architecture in Spain is similar to that of France and other countries of Northern Europe, with, however, the essential difference that Moorish art in the Middle Ages attained in Spain as great an importance as in the East, and when combined with Christian art, a new style was formed, known by the name of *Morisco* or *Mudejar*, which is not met with out of the Spanish Peninsula, and is of great interest.

Spanish architecture may be divided, after the prehistoric period, and invasions of the Phœnicians and Carthaginians, in the following manner:—

1. Roman period, until the invasions of the Goths.
2. Latin Byzantine style, 5th to end of 10th centy.
3. Moorish architecture, 8th to 15th centy.
4. Romanesque style, 11th, 12th, and part of 13th centy.
5. Pointed architecture, 13th, 14th, 15th, and part of 16th centy.
6. Mudejar style, 13th, 14th, 15th, and part of 16th centy.
7. Renaissance or Plateresque style, Græco-Roman, and Churrigueresque.

PREHISTORIC MONUMENTS.

Monuments of this kind are frequently to be met with in the Northern Provinces, Andalucia and Minorca. An important example is the *Cueva de Menga* (Antequera). It consists of a gallery of stones of enormous size, which was covered with earth forming a tumulus. Dolmens, menhirs, triliths, and oscillating stones may be seen at the plain of Alava (on the road from Vitoria to Pamplona), Arios (Navarre), Sierra de Sejos (Reinosa), Luque (Cordova), &c. The Talyots near Mahon (Minorca) are extremely interesting, and well worth a visit. Consult Fergusson's 'Stone Monuments,' and F. Duro's article in 'La Academia,' 1877, p. 184. These studies have only begun in Spain; much therefore remains to be investigated on this subject. It is difficult to classify Phœnician or Carthaginian architecture. The walls of Tarragona, of immense polygonal stones, similar to those of the Etruscan and Greek akropolis, are of the highest interest. Their origin continues to be a matter of doubt.

ROMAN PERIOD.

Several of the inscriptions which have come down to us of this period (see 'Corpus Inscrip.,' vol. ii., Emil Hübner) mention different buildings of public utility and adornment which were in course of construction in Spain. The number which still remains is very great, and may be found in almost every province; many have, however, been sadly mutilated. The finest are undoubtedly the aqueduct at Segovia (it is constructed of huge stones, and is still used for carrying water to the town), the Bridge

of Alcantara (Estremadura), with its triumphal arch in the centre and temple at one end, and the walls of Lugo. The localities in which the greater variety of Roman remains may be met with are: Tarragona, Murviedro (Valencia), Italica (Seville), and Merida. The student will also find much that will interest him at Antequera, Ronda, Leon, Jerez, Malaga, Elche, Cazorla, Clunia, Numancia, Talavera la Vieja, Yecla, &c.

The general structure of these monuments and their ornamentation are the same as those of ancient Rome: it is well known the Romans imposed their art on the countries which came under their dominion.

LATIN BYZANTINE STYLE.

Two remarkable specimens exist of the Visigothic period: the church of San Roman de Hornija (near Toro), 646, and San Juan de Baños (near Venta de Baños), 661. Although these churches have suffered much from later additions, they still retain a great part of their construction and part of the primitive building. A great number of fragments remain in Spain of this period. They must be examined in order to judge this architecture. Some are capitals of columns in the cathedral of Cordova and some churches at Toledo, and different friezes and fragments which have been applied to different uses at Toledo and Merida. The votive crowns found at Guarrazar, now at Cluny (Paris) and armoury of Madrid, give an excellent idea of the ornamentation of the Visigoths. Several examples of architecture remain posterior to the Visigoths, and anterior to the Romanesque style of the 11th centy. The most important are the churches of Sta. Maria Naranco and St. Miguel de Lino, near Oviedo, Sta. Cristina de Lena (Asturias), a very remarkable specimen of Byzantine construction, and the churches of San Pedro and San Pablo, Barcelona.

MOORISH STYLE.

The invasion of the Arabs in 711 caused their architecture to extend itself in the Peninsula. Its adaptation to churches and other buildings of the Christians created a new style, known as *Mudejar*. The finest specimen of Oriental architecture in Spain is the mosque at Cordova (9th centy.). Byzantine models were copied there in the same manner as at Jerusalem, Damascus, and Cairo. The small mosque at Toledo (Cristo de la Luz) is of the same period, and part of the church of Santiago de Peñalva (Vierzo), the only example which is known of a Christian church built in the Moorish style.

During the 11th and 12th centuries this architecture underwent radical modifications in Spain, in the same manner as in the East, and a new style arose which is very different to the earlier one. No writers on this subject have explained this transformation in the East in a satisfactory manner: it is not easy to study this transition in Spain, for it coincides with the time in which the Spanish Moors were not rich or powerful enough to build large constructions, as they did in the 13th centy., after the kings of Granada had settled there. At this period of their art the forms of capitals, which partook of a Byzantine and classical form, changed. Tiles are used to decorate the walls, which are covered with an ornamentation in relief in stucco, in which are introduced inscriptions in Cufic and African characters; the ceilings are decorated with inlaid woodwork and

stalactical pendentives in stucco. This style ends with the conquest of Granada, 1492. The Alhambra is the most important example of this architecture, and following it the Alcazar of Seville.

Owing to the gradual conquests by the Christians of towns belonging to the Mohammedans, several of them continued to be inhabited by Moors, who kept their customs and religion. They were called *Moriscos* or *Mudejares*. The chief industries of the country were in their hands, and several churches and other buildings of importance were built by them. They accommodated their architecture to European or Christian necessities, and created a new style (*Mudejar*), a mixture of Christian and Moorish art, which is only to be found in the Spanish Peninsula. The finest specimens are of the 14th centy. The religious constructions of this period are remarkable for their brick-work in towers and apses, and fine wooden ceilings, *artesonados*. Examples exist at Toledo, Seville, and Granada. The interesting synagogues built by Moriscos are at Toledo and Segovia. As specimens of civil architecture, the finest are Casa de Pilatos (Seville), Palace of Mendoza (Guadalajara), Archbishop's Palace (Alcalá), Casa de Mesa (Toledo). This style continued in vogue during the greater part of the 16th centy., although late Gothic was everywhere predominant. A most striking example in which the three styles—Moorish, Flamboyant, and Renaissance—are combined, is to be found in a chapel of the cathedral of Sigüenza.

ROMANESQUE STYLE.

This architecture was imported in the 11th and 12th centys. from France, even more directly than in other countries, owing to the immense influence exercised by a large number of prelates and priests, who came from Cluny and Cister, and the French princes and families who settled in Spain. The general features of this architecture are similar to those of France: the differences exist chiefly in the general plan of the churches rather than in their construction and ornamentation. The choirs in Spanish cathedrals are placed in the central nave, a traditional remembrance of the early basilica. In some localities, Segovia, Avila, and Valladolid, some of these churches have external cloisters, an Oriental or Italian modification, which never occurs in France or the north of Europe. Romanesque churches are very numerous in Spain. Some, such as the doorway of the Cathedral of Santiago (Galicia), and the Old Cathedral (Salamanca), are not surpassed by any similar buildings in Europe. Specimens are only found in the northern provinces, as the south was not conquered from the Moors until the 13th centy. Interesting examples exist in Asturias, Galicia, Castile, Aragon, and Cataluña. The cloisters of Gerona and Tarragona are unrivalled.

POINTED STYLE.

The specimens in Spain present no other variety than the choirs in the centres of the cathedrals. Although this style was imported from France early in the 13th centy., in the same manner as in Germany, Romanesque churches continued to be built, and Pointed architecture was only finally adopted at the end of the centy. The finest cathedrals in Spain of this architecture are those of Toledo, Leon, and Burgos. A great number of civil and religious buildings of this style are to be

met with in Spain, in which the art-student will find constant elements of study: it underwent the same modifications in Spain as in other countries, until it reached in the 15th centy., its latest period, the Flamboyant style. This style lasts longer in Spain than in other countries, and acquires great importance. The cathedrals of Salamanca (*la nueva*) and Segovia, both built in late Gothic, were begun in the 16th centy., when in other parts of Europe and even in Spain itself Italian Renaissance models were largely imported. Spanish cathedrals are undoubtedly, with the exception of Italy, the most interesting in Europe; for although they cannot compete in architectural details with those of France, they are vastly superior in regard to the objects they contain of ecclesiastical furniture of every kind—iron railings, carved stalls, monstrances, church-plate, vestments, pictures, and sepulchres. The cathedrals of Toledo and Seville are museums in their way. No traveller interested in Gothic architecture should enter Spain without providing himself with Mr. G. E. Street's '*Gothic Architecture of Spain*,' in which the history of it is lucidly explained, with the aid of drawings and plans.

REVIVAL, PLATERESQUE, GRÆCO-ROMAN, AND CHURRIGUERESQUE STYLES.

Italian models were copied in Spain from the end of the 15th centy. The portals of Santa Cruz at Valladolid and Toledo are of this period. Gothic architecture continued, however, for several years to alternate with this style. The combination of these styles produced an important series of models known in Spain by the name of *Plateresco*.

The revival of the fine arts coincided in Spain with the greatest power and richness of the country. The marriage of Ferdinand and Isabel united Castile, Aragon, and the kingdom of Naples. The conquest of Granada completed the political unity of the country: the discoveries of Columbus, Cortes, and Pizarro brought riches from a new world, and the union with the House of Austria, the Flemish States, and immense power, which it enjoyed during the reign of the Emperor Charles V. Renaissance architecture is better represented in Spain than in any other country except Italy. In almost all towns of importance admirable examples of this style will be found. The finest are at Salamanca: the University, S^{to}. Domingo, Casa de las Conchas, and Salinas, San Marcos (Leon), Casa de Ayuntamiento (Seville), Valladolid, Zaragoza, Burgos, &c.

The Cathedral and Palace of Charles V. (Granada) may be quoted as an example of pure Græco-Roman style. Part of the Alcazar at Toledo belongs to this same period. The tendency to copy classical models increased daily. The Monastery of the Escorial may be considered the most important specimen of this school. In the 17th centy. the *Borromenisco* style was imported from Italy. The Pantheon at the Escorial is a good example. This architectural decay increased in Spain with great rapidity, and in no country did it reach to such an extravagant point. It lasted during the 17th and part of the 18th centuries. In Spain this style is called Churrigueresque, after the architect Churriguera. Examples will be found everywhere. The Transparente (Cathedral of Toledo), retables of San Esteban (Salamanca), Cartuja (Granada), and façade of Hospicio (Madrid) may be considered the most remarkable.

The creation of the Academy of San Fernando, the French architects

who accompanied Philip V., and the efforts of Charles III. to favour classical studies, produced the same pretentious and classical reaction as in the rest of Europe. The Palace and Convent of Salesas (Madrid) are specimens of the first movement. The Museo and Observatory of Madrid belong to the end of the last and beginning of the present century.*

§ 20.—SPANISH LITERATURE.

The history of Spanish literature commences at the end of the 11th or beginning of the 12th century, when the dialect emerged from the corrupted Latin, and became an independent language capable of producing literary works.

The origin of the language may be traced to the writers of the 6th, 7th, to the 11th century. They wrote in the more or less barbarous Latin of the period. The most important authors of this time were San Isidoro and his pupils, St. Eugenio, St. Ildefonso, St. Eulogio, Alvaro, Sanson, Pero Alonso, and Oliva. The writers of the Roman period, Porcio Latro, Seneca, Lucan, Martial, Pomponius Mela, Columela, Silius Italicus, and Quintillian, though born in Spain, must be numbered among classical authors. The Spanish language is derived in a direct manner from the Latin, though it has been enriched by a great number of words belonging to the different nations which have occupied the whole or part of the Peninsula. Iberian, Punic, Greek, Visigothic, Hebrew, and Arabic words are met with in large numbers. The abundance of these last has induced some critics to infer that the origin of the language is Semitic, but its grammatical structure is undoubtedly Latin. The abundance of Oriental words does not influence its organisation, or produce any further result than to add nouns to the language.

Spanish literature is generally divided into three groups—12th century to end of 15th; 16th to 17th; 18th to the present day.

1ST PERIOD: THE 12TH TO END OF THE 15TH CENTURY.

It is highly probable that Spanish poetry began by commemorating the heroic deeds of Pelayo and other heroes who fought against the Moors; but we can trace nothing to that period. The earliest compositions which have reached us are, a *Charter of Oviedo*, 1145 (the *Charter of Aviles*, 1155, has been proved to be a forgery),† and two poems on the Cid, the favourite hero of popular Spanish poetry, 1040-

* Consult 'Rude Stone Monuments,' Fergusson, London, 1872. 'Estudios sobre la Epoca Celtica en Galicia,' Sarategui y Medina, Ferrol, 1868. Villamil y Castro, 'Antigüedades prehistóricas de Galicia,' Madrid, 1868. 'La Academia,' 1877. 'Monumentos Arquitectónicos de España,' published by Government, large fol., Madrid, 1859-77. 'Noticias de los Arquitectos de España,' 4 vols. 4to., Llaguno y Amirola, Madrid, 1829 (gives a list of Spanish architects). 'Recuerdos y Bellezas de España,' Parcerisa, gives a vol. for each province. 'España artística y monumental,' Villamil, Paris, 1846. 'Gothic Architecture in Spain,' Street, London, 1865. 'History of Architecture,' Fergusson, London, 1867. 'Ensayo histórico sobre los Diversos Generos de Arquitectura,' Caveda, Madrid, 1848. 'Erinnerungen,' von W. Gall, Munich. 'An Architect's Note-book in Spain,' Sir M. Digby Wyatt. 'Arabian Antiquities,' Murphy, London, 1816. 'Plans and Elevations of the Alhambra,' Owen Jones, large folio, London, 1842. 'Essai sur l'Architecture des Maures et Arabes,' Girault de Prangey, Paris, 1841. *vide* 'Ecclesiologist,' vol. xiv. 1853; 'Gentleman's Magazine,' 1865, &c.

† 'Discurso de la Academia Española,' 1865,

1099. The best of these poems is the one beginning: *El mio Cid* (*vide* Ticknor). Though incomplete, it constitutes a real epic poem, and if examined in detail appears to have been written at the beginning of the 12th century.* Three contemporary works have reached us: *La Vida de Santa Maria Egipciaca*, *El Libro de los tres reyes d'Orient*, and *Los tres reyes magos*. The first two were evidently written under a French influence; *Los tres reyes magos* was written for recital in a church.

The same intellectual development appears in Spain in the 13th century as in Italy and France. The universities of Palencia and Salamanca contributed towards it. The tendency of the writers of this period is to imitate classic authors. A priest, Gonzalo de Berceo, is the first poet of any importance in the 13th century, 1230: he wrote a large number of verses on religious subjects. His poem to the Virgin contains some poetical passages. Two poems appeared shortly afterwards, *El Libro de Apollonio* and *El Libro de Alexandre*, by J. Lorenzo Segura, adapted from the history of Alexandre Le Grand, by Chatillon. The poem *Fernan Gonzalez* is of the same period: it is free from foreign influence. Prose is improved at the beginning of the century by the translation from Latin of the *Fuero Juzgo*, and other historical and didactical works.

Don Alonso el Sabio, 1221-1284, absorbs the scientific and literary life of Spain during his time: the most eminent of his countrymen, Spaniards, Jews, and Moors, gathered round him. So many works have appeared under his name that it is incredible they should all have been written by him. Probably only the poems, *Las Querellas*, written in the Castilian dialect, are his. An extensive Universal History, the first written in Europe in a vernacular language, the *Leyes de Partidas*, a series of legal works; *El Saber de Astronomia*, a cyclopædia of this science as it stood at that time; the *Cantigas*, a poem containing upwards of 400 compositions to the Virgin, written in the Gallician dialect and in the Provençal style, and several other works, have passed hitherto as proceeding from his pen.

Don Sancho el Bravo, a son of Don Alonso, wrote the *Lucidario* and *Libro de los Castigos*, a moral treatise dedicated to his son. The *Libro del Tesoro* and *La Gran Conquista de Ultramar* were translated at his instigation from the Latin. The Infante, Don Juan Manuel, 1282, a nephew of Don Alonso, wrote several works on different subjects. The finest is the interesting collection of fables, *El Conde Lucanor*. They are earlier than the Decamerone or Canterbury Tales.

Spanish poetry revived in the 14th century. The archpriest of Hita, 1330-1343, wrote thousands of verses on different subjects. Rabbi Don Sem Tob, 1350, a Spanish Jew, dedicated to his friend, King Peter the Cruel, his principal poetical works. The best is on the *Danza de la Muerte*, a favourite subject of that time. Pero Lopez de Ayala, 1372-1407, who wrote the *Rimado de Palacio*, and Rodrigo Yañez, the author of the *Poema de Alonso XI.*, end the series of poets of the 14th century. Romances of chivalry became popular in Spain in the 15th century: their popularity lasted until the 16th, when Cervantes published his *Don Quixote*. *Amadis de Gaula* was the first work of im-

* *Vide* Mila, 'Poesia heroico popular en Castilla,' Barcelona, 1872.

portance of this kind; *Palmerin de Oliva*, &c., follow it.* The *Coronicas* belong to this period. They are semi-historical narratives, in which the leading events of each reign are described.

Provençal style was introduced into Spain early in the 15th century. It became very popular owing to the patronage of Don Juan II., 1407-1454. The most important courtiers imitated the king's example, and poems have reached us by Don Alvaro de Luna, Don Alonso de Cartagena and others. The Marquis of Villena and Macias belong to this period. Fernan Perez de Guzman wrote at this time his *Livros de los claros varones de España*, and Juan de Mena, an excellent poet, his *Laberynto* and *Dialogo de los siete Pecados mortales*. The last poet of the reign of Don Juan II. is the Marquis of Santillana. Several wrote late in the century: the most excellent among them being Jorge Manrique, whose *Coplas* on the death of his father are admirable. Novels begin at this time, generally copied from Italian models. The finest is *La Celestina*, written in acts like a drama, one of the best works in Spanish literature. The compilations of poems (*Cancioneros*) belong to this period.

Romances or ballads are the most original form of Spanish poetry. They constitute the popular epic poem, and are the most spontaneous productions of the Spanish language. They comprehend a great variety of styles. Their simple metrical form of eight-syllable lines of *asonant* verses became a favourite at once. A large number have reached us on every subject, and they should be read and studied by every traveller in Spain.†

16TH AND 17TH CENTURIES.

The revival of Literature coincides in Spain with the period of its greatest power and prosperity. The early part of the 16th century is called *el Siglo de oro*. An Italian influence is predominant. Castillejo keeps to the earlier style in his charming compositions: *Diálogo entre el autor y su pluma*, and *Sermones de Amores*. Boscan and Garcilaso were the first to introduce the Italian measure into Spanish verse. Some poets wrote in both these styles. Gregorio Sylvestre is among the best of them; an excellent poet, but very little known.

Garcilaso was the earliest lyrical poet, 1503-1536. His verses are pure in style, in the manner of Virgil and Horace. His life is interesting: he fought by the side of Charles V., and was killed at the assault of the fortress of Fréjus (Nice). One of his contemporaries, Hurtado de Mendoza, a soldier and statesman, popularised classical studies. His best works are the *Rebellion de los Moriscos* and the well-known *Lazarillo de Tormes*. The classical style is now universally adopted in Spain. Fray Luis de Leon was undoubtedly the best poet of this period. His ode on the *Ascension* and his *Poema á la Virgen* may certainly be reckoned among the best compositions in the language. Several poets of an inferior order belong to the 16th century. Cesina, Acuña, Figueroa, Medrano, La Torre, Mesa, and Alcazar are among the best. Their works are clever in parts, but are generally unequal. This characteristic becomes a leading feature in Spanish poetry. At

* Vide 'Catálogo de Libros de Caballeria,' P. de Gayangos.

† See 'Romancero General,' Duran.

the end of the 17th century lyrics began to decay, but no author carried affectation and exaggeration to such a height as Gongora, 1561-1627 : a gifted poet, full of charm in his simple compositions (*vide* translations by Archdeacon Churton), though most obscure in his *Soledades* and *Polifemo*. This style was called in Spain *culteranismo*, and not even the best dramatic authors of the 17th century were free from its defects. The imitators of Gongora continued until the 18th century, although here and there a poet like Rioja tried to check the movement.

Epic poetry in Spain is inferior to the dramatic and lyrical styles. The specimens which exist are cold and devoid of inspiration. *El Monserate*, by Virues, *La Cristiada*, by Hojeda, *La Vida de San José*, by Valdivieso, and *El Bernardo*, by Balbuena, may be quoted as examples. *La Araucana*, by Ercilla, contains some poetical passages, but in general is hardly more than an historical narrative. *La Gatomaquia*, by Lope de Vega, though a burlesque, is considered by many critics the best epic poem in the Spanish language.

Dramatic literature unites, perhaps, the highest conditions of originality and power. Its earliest productions are the liturgical representations of the Middle Ages—*Misterios* or *Autos*.* Although works of this kind are mentioned as early as the 13th century, the first which have a distinct dramatic character are the *Coplas de Mingo Revulgo* and *El Diálogo entre el Amor y un viejo*. These compositions were written under the reign of Henry IV. At the latter part of the 15th century a series of dramatic works already existed. Juan de la Encina began the history of the Spanish drama. Lucas Fernandez was a contemporary writer, and shortly afterwards Gil Vicente. Torres Naharro, 1517, published his *Propaladia*, which contains eight comedies. Lope de Rueda founded the modern school, and he is imitated and improved by his followers. The drama does not attain its highest importance until Lope de Vega (1562-1635), the most prolific of Spanish poets. He tells us he had written 1500 plays, without counting *Autos* and *Entremeses*. Cervantes says that forty companies of actors existed at this time in Madrid alone, consisting of no less than 1000 actors. In 1636, 300 companies of actors acted in different parts of Spain. Lope de Vega is rather unequal as a dramatic author; but *El mejor Alcalde el rey*, *La Estrella de Sevilla*, *La dama boba*, *La moza de cantaro*, entitle him to rank among the best European dramatists. Three authors share Lope's glory, Tirso, Calderon, and Alarcon.

No Spanish dramatist has surpassed Tirso in his facility of treating the most varied subjects in admirable versification. His comedy of *Don Gil de las calzas verdes* is as good as his dramas of *El Rey Don Pedro en Madrid*, *El condenado por desconfiado*, or *El convidado de piedra*. The popular type of Don Juan is taken from this drama. Alarcon is undoubtedly the most philosophical Spanish dramatist. His comedy, *Las paredes oyen*, is admirable, and *La verdad sospechosa*, so much admired by Corneille, as he tells us himself, when he took the plot for his *Menteur*. Calderon is the most popular dramatic author. He idealises more than his predecessors, and his genius embraces the most varied subjects. His comedies are charming; as examples, *La dama*

* See 'Catalogo del Teatro antiguo Español,' La Barrera, 1860.

duende and *Casa con dos puertas* are among the best. *El médico de su honra* is full of dramatic power, and nothing can be more poetical than *La Vida es sueño*. (*Vide* MacCarthy's translations.) The best imitators of the great dramatists are Rojas and Moreto: *García del Castañar* by the former, and *Desden con el Desden* of the latter, are equal to the dramas of the great masters.

The earliest Spanish novels are *Lazarillo de Tormes*, by Hurtado de Mendoza, and the *Diana Enamorada*, by Monte Mayor. They are followed in the 16th century by *El Picaro Guzman de Alfarache* and *El Escudero Marcos de Obregon*, by Aleman and Espinel. A great number of novels were written in the following century, but all were eclipsed by Cervantes' *Don Quijote*, which is too well known to need any comment.

Several authors in the 16th and 17th centuries cultivated different literary styles. Quevedo is the most remarkable of them. He was an excellent theological moralist and fantastical writer in the manner of Dante. He wrote a number of works of real merit, none of which have been so popular as his *Satiras* in prose and verse. (*Vide* Mr. Mew's, "Quevedo," in 'Gentleman's Magazine,' Jan. 1878.)

Political and moralist writers of the 16th and 17th centuries are very numerous. Of these Guevara, Sta. Teresa, Fray Luis de Granada Gracian (ably commented on by Mr. Grant Duff, 'Fort. Rev.' May, 1877), Saavedra Fajardo, Mariana, Morales, Zurita, and Solis are the most remarkable.

18TH AND 19TH CENTURIES.

The end of the 17th century was the worst period of Spanish literature. Philip V., the first king of the house of Bourbon, 1700, did his utmost to improve the intellectual culture of the country. The *Biblioteca Real* was founded in 1711, and the *Academias de la Lengua, Historia, and Bellas Artes* in 1714; several literary reviews also appeared. The best poets of this period are Antonio de Toledo and Gerardo Lobo. The only productions, however, of any literary merit are the critical works of Flores, Masdeu, Mayans and others. During the reign of Charles III., 1759-1788, Melendez wrote some tolerable verses. He is followed by Fr. Diego Gonzalez, Cienfuegos, Nicolas de Moratin and others. The most original writers of the end of the 18th century are, however, undoubtedly Leandro Moratin and Ramon. The two comedies, *El Sí de las niñas* and *El Café*, by the former, are charming, and the *Sainetes*, by De la Cruz, in the manner of Plautus, continue to be very popular in Spain.

Spanish literature of the present century possesses no definite character, although several writers can bear comparison with the best Spanish authors of other periods. Every school and style has been copied: Byron, Schiller, Goethe, Victor Hugo, and Dumas. The earliest author of any importance is Quintana, a correct and inspired poet. His odes on *La Imprenta*, *Panteon del Escorial*, and *Batalla de Trafalgar* are very good. Martinez de la Rosa, Lista, and Nicasio Gallegos form a group of able versifiers. Espronceda is a constant imitator of Byron, although his legend of *El Estudiante de Salamanca* is

original, and a very fine composition. Zorrilla is the best representative of the romantic school of 1830–1840: his works are sometimes unequal, and his legends are his best lyrical compositions. His finest dramas are *Don Juan Tenorio* and *El Zapatero y el Rey*. The *Romances* and drama of *Don Alvaro de Luna*, by the Duke of Rivas, have been very popular; but no author is so deservedly so as Breton de los Herreres, an excellent writer, who has left behind nearly 100 comedies, some of which, *Marcela*, *Muerete y veras*, *El pelo de la dehesa*, &c., are perfect in their way. Although these authors may be said to belong to the modern school of literature, the traveller may wish to know the names of the best Spanish authors of the day, and the titles of their most popular works. The indications given in the three following groups—poets, dramatic authors, and novelists—may be found useful.

POETS.—Zorrilla: *Legendas*; *Cantos del Trovador*; *Poema á Granada*. Palacios: *Poesias*. Grillo: *Poesias*. Aguilera: *Cantares*. Campoamor: *Doloras*; *Poemas*. Selgas: *Obras*. Becquer: *Obras*. Queralt: *Rimas*. Arnao: *Caudillo de los ciento*.

DRAMATIC AUTHORS.—Hartzenbusch: *Los Amantes de Teruel*; *La Jura en Sta. Gadea*; *Cuentos y Fabulas*. Tamayo: *La Locura de amor*; *La bola de nieve*; *Los hombres de bien*. Ventura de la Vega: *El hombre de mundo*. Garcia Gutierrez: *El Trovador*; *Azon Visconti*; *La Criolla*. Ayala: *El tanto por ciento*; *Don Rodrigo Calderon*. Sanz: *Don Francisco de Quevedo*. Rubi: *La trenza de sus cabellos*; *Bandera negra*. Serra: *El amor y la Gaceta*; *El Loco de la buhardilla*. Echegaray: *En el Puño de la Espada*; *O Locura ó Santidad*; *La muerte en los labios*; *En el Seno de la muerte*.

NOVELISTS.—Fernan Caballero (Cecilia Bohl de Faber). All the *novelas* published by this gifted lady are excellent; several have been translated into English. *La Gaviota*, *Lágrimas*, and *Clemencia* are the most popular. Castro y Serrano: *Cartas transcendentales*; *Estudios contemporaneos*; *Novela del Egipto*. Valera: *Pepita Jimenez*; *Dr. Faustino*; *El comendador Mendoza*; *Artículos literarios*. Alarcon: *El sombrero de tres picos*; *El Escandalo*; *Las Alpujarras*; *El niño de la Bola*. Correa: *Rosas y Perros*. Perez Galdos: a series of novels describing Spanish life in the last century, called *Episodios nacionales*; *Doña Perfecta*; *Gloria*; *La Desheredada*. Fernandez y Gonzalez, in the manner of Dumas: *Martin Gil*; *El Cocinero y el Rey*. Trueba: *Obras en prosa y verso*. Amos Escalante: *Costas y montañas*; *Ave Maris Stella*.

The best Spanish Literary Reviews are the *Revista de España*; *Revista de España y América*; *Revista contemporanea*; *Revista de Obras Públicas*; *Revista Europea*; *Revista de Archivos, Bibliotecas y Museos*; *El Averiguador*; *Boletín de la Sociedad Geográfica*; *Boletín de la Acad. de la Historia*; *Boletín de la Acad. de Historia Natural y Acad. de San Fernando*; *Memorial de Ingenieros*; *Gaceta agrícola del Ministerio de Fomento*; *El siglo médico*. Illustrated papers: *Crónica de la Industria*; *Ilustracion Española y Americana*; *Ilustració Catalana*; *Ilustracion Artística*; *L'excursionista*; *Bulleti de l'Associació d'excursions Catalana*. These three last appear at Barcelona. *El Campo*; *Ilustracion Venatoria*.

FINE ARTS IN SPAIN.—*Monumentos Arquitectónicos*, fol.; *Museo*

Español de Antigüedades, fol. Rivadeneyra, *Autores Españoles*,* and the excellent reprints of rare works, brought out by the *Bibliófilos Españoles*; *Libros de Antaño*; *Coleccion de libros españoles raros y curiosos*, appear at intervals.

§ 21.—GEOLOGY AND MINERALS.

The student who wishes to have an idea of the geological structure of the Spanish Peninsula must consult the 2nd Edition of 'Carte Géologique de l'Espagne et du Portugal,' by Messrs. M. de Verneuil and Collomb, with the 'Explication sommaire de la carte,' which accompanies it, and Señor Botella's 'Mapa Geológico.'

Amongst the principal modifications which the researches of Spanish and Portuguese geologists have introduced in M. Verneuil's map, are to be mentioned the great development of Cambrian strata in the west of Portugal and Estremadura in Spain (see Egozcoue and Mallada, and Rebeiro and Delgado's works on the subject), and the perhaps too great reduction of what had hitherto been considered as Silurian deposits. The Cambrian formation is traversed by great intrusive masses of granite. The principal rocks found in this formation are a great thickness of slates and mica-schists, which in the province of Caceres appear to attain a thickness of thousands of feet. In this formation are found some very important veins of lead and silver ores, as well as some of the richest deposits of phosphate of lime of Estremadura. The Silurian deposits are constituted at their base by a great thickness of greywacke and slates, followed by large masses of quartzite and limestone, on which repose a succession of fossiliferous slates. In the parts of the country already studied these deposits follow generally a (w. 36° N.) direction. Likewise, a great part of the Silurian of the south of Portugal and the province of Huelva in Spain has been seen to belong to the lower Carboniferous or culm of Silesia, the *Posydonomia Becheri* having been abundantly found. Carboniferous deposits have been signalled by Mallada in the Spanish Pyrenees of the province of Huesca. What is marked as Permian in M. de Verneuil's map in the province of Cuenca, has been questioned, probably with reason, by M. Cortazar in his 'Descripción geológica de la provincia de Cuenca;' whilst Señor Botella, in his map, considers Permian the dolomitic limestone of Sierra Nevada.

In the secondary formations some alterations have also been made. The Triassic fauna has been greatly enriched, and Sr. Mallada mentions twenty-nine species found in the provinces of Jaen, Albacete, Teruel, Palencia, &c. Probably some of what is represented by M. Verneuil as Triassic in his map, will be found to belong to other formations; as the researches of Messrs. MacPherson and Calderon in the provinces of Cadiz and Santander make it likely. Jurassic deposits have also suffered some modifications. The small patch in the west of the province of Santander is also extended. Wealden, and probably Purbeck deposits, have been discovered in the Peninsula by M. Delgado in Portugal, from Setubal to Cape Mondego, and by MM. Linares and

* Consult 'History of Spanish Literature.' George Ticknor, Boston, 1864.

Calderon, in the province of Santander, where a rather rich fresh-water fauna and flora have been found. In the chalk some small alterations must also be effected in the provinces of Castellon, Tarragona, Ternel, and Lerida, thanks to the labours of Messrs. Landerer and Vidal, where some very interesting horizons have been signalled. In tertiary deposits the most important discovery has been a fresh-water Eocene deposit, discovered by Mallada in the province of Huesca.

With regard to eruptive rocks, the most important corrections to be effected are a great patch of serpentine rocks in the Serrania de Ronda, between this city and the sea, and huge outcrops of Porphyries and Diabase along a broad belt which extends from beyond Beja in Portugal to the banks of the Guadalquivir in the provinces of Cordoba and Jaen.

Such are the most important modifications which have been made in Verneuil's map. The most important localities where Fossils, Rocks, and Minerals will be found in Spain are—

FOSSILS.

Palæozoic.—Silurian fossils of the earliest Fauna are found at *Murero* (Zaragoza) and at *Aleje*, *Corniero*, and *Adrados* (Leon).

Silurian fossils of the 2nd Silurian Fauna in the *Solana del Romeral* (Almadenejos), *Huerta del Llano* (Almaden), and *Puente de las Orejas* (Ciudad Real).

Devonian fossils at *Ferrones* (Asturias) and *Alge* and *Corniero* (Leon).

Carboniferous fossils at *Langreo*, *Mieres*, and *Caldas de Oviedo* (Asturias), *Orbó* (Palencia), and *Belmez* and *Espiel*.

Mesozoic.—The principal localities where these fossils of the Triassic period may be met with are: *Mora de Ebro* (Zaragoza), where *Ceratites* are found; at *Manuel* (Valencia) the fossils which appear are converted wholly or partially into chalk; at *Cofientes* (Valencia), in sandstone, and at *Carlet* (Valencia) they are found in very large quantities.

Fossils of the Jurassic period are found at the *Laguna of Lariego* (Asturias) and *Becerril del Carpio* (Palencia). Fossils of the lower oolitic lias, at *San Adrian de Juarros* (Burgos). Fossils of the lower oolitic and Oxfordshire lias at *Ricla* (Tarragona). Fossils of the lower and middle lias at the *Sierra de Albarracin* (Teruel); of the lower oolitic lias at the *Islas Atalayas de Chisvert* (Castellon); of the upper Jura, of the Kimmeridge and Portland species at *Jaen*.

Purbeck fossils are to be found at the Valley of *Cabuerniga*, Santander; Tithonian at *Martos*, Jaen and Wealden in *Portugal*.

Cretaceous neocomian fossils exist at *Utrillas* and *Gargallo* (Teruel) and *Alcalá de Chisvert* (Castellon), *cenomanian* and *turonenson* at the *Sardinero* (Santander) and *Oviedo*; *garnumnensen* at the *Coll de Nargo* (Valle del Segre, Cataluña) and *Montalban* (Teruel); and *urgo aptian* at *Ballesta*, *Castell de Cabres* (Castellon).

Tertiary fossils.—Those belonging to the *nummulitic* species at *Santa Cilia*, *Atares*, and *Bocamorta* (Huesca), *Monserrat* and *Manresa* (Cataluña), *La Libreria*, between *Gijona* and *Ibi* (Alicante), and *San Vicente de la Barquera* (Santander).

Miocene fresh-water fossils are to be met with in a great number of

localities on the table-lands of Castile. Two of the most remarkable are *Concua* and *Libros* (Teruel), the first on account of the abundance of fossil bones, and the second because they are fossilified by sulphur.

Sea-water miocene at *Carolina* and *Linares* (Jaen), *Montjuich*, *Barcelona*, *Alicante*, and *Alcoy*, and *Ninerola* (Valencia).

Of the Pliocene deposits specimens exist at *Cadiz*, *Arcos*, and *San Lucar de Barrameda*.

Quaternary fossils at *San Isidro* and other localities near Madrid; *Carrion de los Condes* (Palencia), *Udias* (Santander), where bones of *Elephas primigenius* and *Rhinoceros Licorhinus* are found, ossified by hydrocarbonate of zinc.

§ 22.—BULL-FIGHTS.

The bull-fight, let moralists say what they will, is the sight of Spain, and to see one certainly forms the *first* object of all the younger portion of travellers from every nation; and as not to understand after some sort the order of the course, the salient features, and the language of the "ring," argues in the eyes of the natives an entire want of liberal education, no Handbook for Spain can be complete without some elementary hints as to "what to observe," and what to say in the arena; there the past is linked with the present, and Spanish nationality is revealed, for trans-Pyrenean civilization has not yet invaded this sacred spot. The bull-fight, or, to speak correctly, the Bull-Feast, *Fiesta de Toros*, is a modern sport, and never mentioned in any authors of antiquity. Bulls were killed in ancient amphitheatres, but the present *modus operandi* is modern, and, however based on Roman institutions, is indubitably a thing devised by the Moors of *Spain*, for those in Africa have neither the sport, the ring, nor the recollection. The principle was the exhibition of horsemanship, courage, and dexterity with the lance, for in the early bull-fight the animal was attacked by gentlemen armed only with the *Rejon*, a short projectile spear about four feet long. This was taken from the original Iberian spear, the *Sparus* of Sil. Ital. (viii. 523), the *Lancea* of Livy (xxxiv. 15), and is seen in the hands of the horsemen of the old Romano-Iberian coinage. To be a good rider and lancer was essential to the Spanish *Caballero*. This original form of bull-fight (now only given on grand occasions) is called a *Fiesta real*. Such an one Philip IV. exhibited on the *Plaza Mayor* of Madrid before our Charles I.; Ferdinand VII. in 1833, as the ratification of the *Juramento*, the swearing allegiance to Isabel II.; and Alfonso XII., on his marriages, Jan. 23rd, 1878, and November 29, 1879.

These *Fiestas Reales* form the coronation ceremonial of Spain, and the *Caballeros en Plaza* represent our champions. Bulls were killed, but no beef eaten; as a banquet was never a thing of Iberia.

The final conquest of the Moors, and the subsequent cessation of the border chivalrous habits of Spaniards, and especially the accession of Philip V., proved fatal to this ancient usage of Spain. The spectacle, which had withstood the influence of Isabel the Catholic, and had beaten the Pope's bulls, bowed before the despotism of fashion, and by becoming the game of professionals instead of that of gentlemen, it was [*Spain*, 1882.]

stripped of its chivalrous character, and degenerated into the vulgar butchery of low mercenary bull-fighters, just as did our rings and tournaments of chivalry into those of ruffian pugilists.

The Spanish bulls have been immemorially famous. Hercules, that renowned cattle-fancier, was lured into Spain by the lowing of the herds of Geryon, the ancestor (*se dice*) of the Duque de Osuna. The best bulls in Andalucia are bred by Cabrera at Utrera, in the identical pastures where Geryon's herds were pastured and "lifted" by the demigod, whence, according to Strabo (iii. 169), they were obliged, after fifty days' feeding, to be driven off from fear of bursting from fat. Some of the finest Castilian bulls, such as appear at Madrid, are bred on the *Jarama*, near Aranjuez.

Bull-fights are extremely expensive, costing from 300*l.* to 400*l.* a time; accordingly, except in the chief capitals and Andalucia, they are only got up now and then, on great church festivals and upon royal and public rejoicings. As Andalucia is the head-quarters of the ring, and Seville the capital, the *alma mater* of the tauromachists of the Peninsula, the necessity of sending to a distance for artists and animals increases the expense. The prices of admittance, compared to the wages of labour in Spain, are high.

Bull-baiting in any shape is irresistible to the Spaniards, his hostility to the bull grows with his growth, and the very children play at *toro*, just as ours do at leap-frog. Few grown-up Spaniards, when on a journey, can pass a bull (or hardly even a cow) without bullying and insulting him, by waving their cloaks in the defiance of *el capeo*.

The profits of the bull-fight are usually destined for the support of hospitals, and, certainly, the fever and the frays subsequent to the show provide patients as well as funds. The *Plaza* is usually under the superintendence of a society of noblemen and gentlemen, called *Maestranzas*, instituted in 1562, by Philip II., in the hope of improving the breed of Spanish horses and men-at-arms. The king is always the *Hermano mayor*, or elder brother. These tauromachian brotherhoods were confined to four cities, viz. Ronda, Seville, Granada, and Valencia, to which Zaragoza was added by Ferdinand VII., the only reward it ever obtained for its heroic defence against the invaders. The members, or *maestranter*s, of each city are distinguished by the colour of their uniforms: as they must all be of gentle blood, *Hidalgos*, and are entitled to wear a gaudy costume, the person-decoration honour is much sought for.

The day appointed for the bull-feast is announced by placards of all colours. We omit to notice their contents, as the traveller will see them on every wall.

The first thing is to secure a good place beforehand, by sending for a *Boletín de Sombra*, a "ticket in the shade." The prices of the seats vary according to position; the best places are on the northern side, in the *shade*. The transit of the sun over the Plaza, the zodiacal progress into Taurus, is certainly not the worst calculated astronomical observation in Spain: the line of shadow defined on the arena is marked by a gradation of prices. The sun of torrid, tawny Spain, on which it once never set, is not to be trifled with, and the summer season is selected because pastures are plentiful, which keep

the bulls in good condition, and the days are longer. The fights take place in the afternoon, when the sun is less vertical. The different seats and prices are detailed in the bills of the play, with the names of the combatants, and the colours and breeds of the bulls.

The day before the fight the bulls destined for the spectacle are brought to a site outside the town. N.B. No amateur should fail to ride out to see what the *ganado*, the *bichos* or cattle, is like. The *encierro*, the driving them from this place to the arena, is a service of danger, but is extremely picturesque and national. No artist or aficionado should omit attending it. The bulls are enticed by tame oxen, *cabestros*, into a road which is barricaded on each side, and then are driven full speed by the mounted *conocedores* into the *Plaza*. It is so exciting a spectacle that the poor who cannot afford to go to the bull-fight, risk their lives and cloaks in order to get the front places, and the best chance of a stray poke *en passant*.

The next afternoon (Sunday is usually the day) all the world crowds to the *Plaza de toros*; nothing, when the tide is full, can exceed the gaiety and sparkle of a Spanish public going, eager and dressed in their best, to the *fight*. All the streets or open spaces near the outside of the arena are a spectacle. The bull-fight is to Madrid what a Review is to Paris, and the Derby to London. Sporting men now put on all their *majo*-finery: the distinguished ladies wear on these occasions white lace mantillas; a fan, *abanico*, is quite necessary, as it was among the Romans. The *aficionados* and "the gods" prefer the pit, *tennido*, the lower range, in order, by being nearer, that they may not lose the nice traits of *tauromaquia*. The *plaza* has a language to itself, a dialect peculiar to the *ring*. The *coup d'œil* on entrance is unique; the classical scene bursts on the foreigner in all the glory of the South, and he is carried back to the Coliseum under Commodus. The president sits in centre box. The proceedings open with the procession of the performers, the mounted spearmen, *picadores*; then follow the *chulos*, the attendants on foot, who wear their silk cloaks, *capas de durancillo*, in a peculiar manner, with the arms projecting in front; and, lastly, the slayers, the *espadas*, and the splendid mule-team, *el tiro*, which is destined to carry off the slain. The profession of bull-fighter is very low-caste in Spain, although the champions are much courted by some young nobles, like our blackguard boxers, and are the pride and darlings of all the lower classes. Those killed on the spot were formerly denied the burial rites, as dying without confession, but a clergyman is now in attendance with *Su Magestad* (the consecrated Host), ready to give always spiritual assistance to a dying combatant.

When all the bull-fighting company, thus glittering in their gorgeous costume, have advanced and passed the president, a trumpet sounds; the president throws the key of the *toril*, the cell of the bull, to the *alguacil* or policeman, which he ought to catch in his feathered hat. This gentleman is unpopular; the people dislike the finisher of the law, and mob him by instinct as little birds do a hawk: as the *alguacil* generally rides like a judge or a Lord Mayor, many are the hopes and kind wishes that he may tumble off and be gored by a bull of *Nemesis*. The different performers now take their places as our fielders do at a

cricket-match. The bull-fight is a tragedy in three acts, lasts about twenty minutes, and each consists of precisely the same routine. From six to eight bulls are usually killed during each "funcion;" occasionally another—a *toro de Gracia*—is conceded to popular clamour, which here will take no denial.

When the door of the *toril* is opened, the public curiosity to see the first rush out is intense; and as none know whether the bull will behave well or ill, all are anxious to judge of his character from the manner he behaves upon first entering the ring. The animal, turned from his dark cell into glare and crowd, feels the novelty of his position; but is happily ignorant of his fate, for die he must, however skilful or brave his fight. This death, the catastrophe foreshadowed again as in a Greek play, does not diminish the sustained interest of the spectators, as the varied chances in the progress of the acts offer infinite incidents and unexpected combinations. In the first of the three acts the *pica-dores* are the chief performers; three of them are now drawn up, one behind the other, to the right at the *tablas*, the barrier between the arena and spectators; each sits bolt upright on his Rosinante, with his lance in his rest, and as valiant as Don Quijote. They wear the broad-brimmed Thessalian hat; their legs are cased with iron and leather, which gives a heavy look; and the right one, which is presented to the bull, is the best protected. This greave is termed *la mona*—the more scientific name is *gregoriana*, from the inventor, Don Gregorio Gallo—just as we say a spencer, from the noble Earl. The spear, *garrocha*, is defensive rather than offensive; the blade, *la pua*, ought not to exceed one inch; the sheathing is, however, pushed back when the *picador* anticipates an awkward customer. A butcherous bull is called *carnicero*, who charges home, and again one charge more; *siempre llegando y con recargo*. None but a brave bull will face this *garrocha*, which they recollect of old. Those who shrink from the punishment, *castigo*, are scientifically termed *temerosos*, *recelosos*, *tardos á partir*, *huyendose de la suerte*, *tardos á las varas*. When the bull charges, the *picador*, holding the lance under his right arm, pushes to the right, and turns his horse to the left; the bull, if turned, passes on to the next *picador*. This is called *recibir*, to receive the point—*recibió dos puyazos, tomó tres varas*. If a bull is turned at the first charge, he seldom comes up well again—*teme el castigo*. A bold bull sometimes is cold and shy at first, but grows warmer by being punished—*poco prometia á su salida, bravo pero reparoncillo, salió frío, pero creció en las varas*. Those who are very active—*alegres, ligeros, con muchas piernas*: those who paw the ground—*que arañan, escarban la tierra*—are not much esteemed; they are hooted by the populace, and execrated as *cabras* (goats), *becerritos* (little calves), *vacas* (cows), which is no compliment to a bull; and, however unskilled in bucolics, all Spaniards are capital judges of bulls in the ring. Such animals as show the white feather are loathed, as depriving the public of their just rights, and are treated with insult, and, moreover, soundly beaten as they pass near the *tablas*, by forests of sticks, *la cachiporra*. The stick of the elegant *majo*, when going to the bull-fight, is *sui generis*, and is called *la chivata*; taper, and between 4 and 5 feet long, it terminates in a lump or knob, while the top is forked, into which the thumb is inserted. This *chivata* is peeled, like the rods of Laban, in

alternate rings, black and white or red. The lower classes content themselves with a common shillelagh; one with a knob at the end is preferred, as administering a more impressive whack. While a slow bull is beaten and abused, a murderous bull, *duro chocante carnicero y pegajoso*, who kills horses, upsets men, and clears the *plaza*, becomes deservedly a universal favourite; the conquering hero is hailed with "*Viva toro! viva toro! bravo toro!*" Long life is wished to the poor beast by those who know he must be killed in ten minutes. The nomenclature of praise or blame is defined with the nicety of phrenology; but if life be too short (as it is said to be) to learn fox-hunting phraseology, it certainly is to learn that of the bull-fighter. Suffice it to remark, that *claro*, *bravo*, and *boyante* are highly complimentary. *Seco*, *carnudo*, *pegajoso* imply ugly customers. During these saturnalia the liberty of speech is perfect; even the absolute monarch bows now to the people's voice; the *vox populi* is the *vox Dei* in this levelling rendezvous of bloodshed.

The horses destined for the *plaza* are those which in England would be sent to the knacker; their being of no value renders Spaniards, who have an eye chiefly to what a thing is worth, indifferent to their sufferings. If you remark how cruel it is to "let that poor horse struggle in death's agonies," they will say, "*Ah que! na vale nã*," ("Oh! he is worth nothing.") When his tail quivers in the last death-struggle, the spasm is remarked as a jest, *mira que cola!* The torture of the horse is the blot of the bull-fight: no Englishman or lover of the noble beast can witness his sufferings without disgust; the fact of these animals being worth nothing in a money point of view increases the danger to the rider; it renders them slow, difficult to manage, and very unlike those of the ancient combats, when the finest steeds were chosen, quick as lightning, turning at touch, and escaping the deadly rush: the eyes of these poor animals, who would not otherwise face the bull, are bound with a handkerchief like criminals about to be executed; thus they await blindfold the fatal rip which is to end their life of misery. If only wounded, the gash is sewed up and stopped with tow, as a leak! and life is prolonged for new agonies. When the poor brute is dead at last, his carcass is stripped in a battle.

The *picadores* are subject to hair-breadth escapes and severe falls: few have a sound rib left. The bull often tosses horse and rider in one ruin; and when the victims fall on the ground, exhausts his rage on his prostrate enemies, till lured away by the glittering cloaks of the *chulos*, who come to the assistance of the fallen *picador*. These horsemen often show marvellous skill in managing to place their horses as a rampart between them and the bull. When these deadly struggles take place, when life hangs on a thread, the amphitheatre is peopled with heads. Every expression of anxiety, eagerness, fear, horror, and delight is stamped on speaking countenances. These feelings are wrought up to a pitch when the horse, maddened with wounds and terror, plunging in the death-struggle, the crimson streams of blood streaking his sweat-whitened body, flies from the infuriated bull, still pursuing, still goring: then is displayed the nerve, presence of mind, and horsemanship of the undismayed *picador*. It is, in truth, a piteous sight to see the poor dying horses treading out their entrails, yet saving their riders unhurt.

The miserable steed, when dead, is dragged out, leaving a bloody furrow on the sand. The *picador*, if wounded, is carried out and forgotten—*los muertos y idos, no tienen amigos* (the dead and absent have no friends)—a new combatant fills the gap, the battle rages, he is not missed, fresh incidents arise, and no time is left for regret or reflection. The bull bears on his neck a ribbon, *la divisa*; this is the trophy which is most acceptable to the *querida* of a *buen torero*. The bull is the hero of the scene, yet, like Milton's Satan, he is foredoomed and without reprieve. Nothing can save him from the certain fate which awaits all, whether brave or cowardly. The poor creatures sometimes endeavour in vain to escape, and leap over the barrier (*barrera*), into the *tendido*, among the spectators, upsetting sentinels, water-sellers, &c., and creating a most amusing hubbub. The bull which shows this craven turn—*un tunante cobarde picaro*—is not deemed worthy of a noble death, by the sword. He is baited, pulled down, and stabbed in the spine. A bull that flinches from death is scouted by all Spaniards, who neither beg for their own life nor spare that of a foe.

At the signal of the president, and sound of a trumpet, the second act commences with the *chulos*. This word *chulo* signifies, in the Arabic, a lad, a merryman, as at our Astley's. They are picked young men, who commence in these parts their tauromachian career. The duty of this light division is to draw off the bull from the *picador* when endangered, which they do with their coloured cloaks; their address and agility are surprising, they skim over the sand like glittering humming-birds, scarcely touching the earth. They are dressed, *á lo majo*, in short breeches, and without gaiters, just like Figaro in the opera of the '*Barbier de Sevilla*.' Their hair is tied into a knot behind, *moño*, and enclosed in the once universal silk net, the *redecilla*—the identical *reticulum*—of which so many instances are seen on ancient Etruscan vases. No bull-fighter ever arrives at the top of his profession without first excelling as a *chulo* (apprentice), then he begins to be taught how to entice the bull, *llamar al toro*, and to learn his mode of attack, and how to parry it. The most dangerous moment is when these *chulos* venture out into the middle of the plaza, and are followed by the bull to the barrier, in which there is a small ledge, on which they place their foot and vault over, and a narrow slit in the boarding, through which they slip. Their escapes are marvellous; they seem really sometimes, so close is the run, to be helped over the fence by the bull's horns. Occasionally some curious *suertes* are exhibited by *chulos* and expert *toreros*, which do not strictly belong to the regular drama, such as the *suerte de la capa*, where the bull is braved with no other defence but a cloak: another, the *salto tras cuerno*, when the performer, as the bull lowers his head to toss him, places his foot between his horns and is lifted over him.* The *chulos*, in the second act, are the sole performers; another exclusive part is to place small barbed darts, *banderillas*, which are ornamented with cut paper of different colours, on each side of the neck of the bull. The *banderilleros* go right up to him, holding the arrows at the shaft's end, and pointing the barbs at

* The correct term in toresque euphuism is *astas*, spears; *cuernos*, horns, is seldom mentioned to ears polite, as its secondary meaning might give offence; the vulgar, however, call things by their improper names.

the bull ; just when the animal stoops to toss them, they dart them into his neck and slip aside. The service appears to be more dangerous than it is, but it requires a quick eye, a light hand and foot. The barbs should be placed exactly on each side—a pretty pair, a good match—*buenos pares*. Sometimes these arrows are provided with crackers, which, by means of a detonating powder, explode the moment they are affixed in the neck, *banderillas de fuego*. The agony of the tortured animal frequently makes him bound like a kid, to the frantic delight of the people.

The last trumpet now sounds ; the arena is cleared for the third act ; the *espada*, the executioner, the man of death, stands before his victim alone, and thus concentrates in himself an interest previously frittered among the number of combatants. On entering, he addresses the president, and throws his *montera*, his cap, to the ground, and swears he will do his duty. In his right hand he holds a long straight Toledan blade, *la espada* ; in his left he waves the *muleta*, the red flag, the *engaño*, the lure, which ought not (so Romero laid down) to be so large as the standard of a religious brotherhood (*cofradía*), nor so small as a lady's pocket-handkerchief (*pañuelito de señorita*) : it should be about a yard square. The colour is red, because that best irritates the bull and conceals blood. There is always a spare *matador*, in case of accidents, which may happen in the best regulated bull-fights ; he is called *media espada*, or *sobresaliente*. The *espada* (*el diestro*, the cunning in fence in olden books) advances to the bull, in order to entice him towards him—*citarlo á la suerte, á la jurisdicción del engaño*—to subpœna him, to get his head into chancery, as our ring would say ; he next rapidly studies his character, plays with him a little, allows him to run once or twice on the *muleta*, and then prepares for the *coup de grâce*. There are several sorts of bulls—*levantados*, the bold and rushing ; *parados*, the slow and sly ; *aplomados*, the heavy and leaden. The bold are the easiest to kill ; they rush, shutting their eyes, right on to the lure or flag. The worst of all are the sly bulls ; when they are *marrajos, y de sentido*, cunning and not running straight, when they are *revueltos, cuando ganan terreno y rematan en el bulto*, when they stop in their charge and run at the man instead of the flag, they are most dangerous. The *espada* who is long killing his bull, or shows the white feather, is insulted by the jeers of the impatient populace ; he nevertheless remains cool and collected, in proportion as the spectators and bull are mad. There are many *suertes* or ways of killing the bull ; the principal is *la suerte de frente*—the *espada* receives the charge on his sword, *lo mató de un recibido*. The *volapié*, or half-volley, is beautiful, but dangerous ; the *matador* takes him by advancing, *corriendoselo*. A firm hand, eye, and nerve form the essence of the art ; the sword enters just between the left shoulder and the blade. In nothing is the real fancy so fastidious as in the exact nicety of the placing this death-wound ; when the thrust is true—*buen estoque*—death is instantaneous, and the bull, vomiting forth blood, drops at the feet of his conqueror, who, drawing the sword, waves it in triumph over the fallen foe. It is indeed the *triumph* of knowledge over brute force ; all that was fire, fury, passion, and life, falls in an instant, still for ever.

The team of mules now enter, glittering with flags, and tinkling

with bells, whose gay decorations contrast with the stern cruelty and blood; the dead bull is carried off at a rapid gallop, which always delights the populace. The *espada* wipes the hot blood from his sword, and bows with admirable *sang-froid* to the spectators, who throw their hats into the arena, a compliment which he returns by throwing them back again.

When a bull will not run at all at the *picador*, or at the *muleta*, he is called a *toro abanto*, and the *media luna*, the half-moon, is called for; this is the cruel ancient Oriental mode of houghing the cattle (Joshua xi. 6). The instrument is the Iberian bident—a sharp steel crescent placed on a long pole. The cowardly blow is given from behind; and when the poor beast is crippled, an assistant, the *cachetero*, pierces the spinal marrow with his *cachete*—*puntilla*, or pointed dagger—with a traitorous stab from behind. This is the usual method of slaughtering cattle in Spain. To perform all these operations (*el desjarretar*) is considered beneath the dignity of the *matadors* or *espadas*, some of them, however, will kill the bull by plunging the point of their sword in the vertebræ, *el descabellar*—the danger gives dignity to the difficult feat. The identical process obtains in each of the fights that follow. After a short collapse, a fresh object raises a new desire, and the fierce sport is renewed through eight repetitions; and not till darkness covers the heavens, do the mob—*fecæ nondum satiata*—retire to sacrifice the rest of the night to Bacchus and Venus, with a passing homage to the knife.

The Spaniards, sons of “truces Iberi,” are very tender on the subject of the cruelty or barbarity of this spectacle, which foreigners, who abuse it the most, are always the most eager to attend. Much may be said on both sides of the question. Mankind has never been over-considerate in regarding the feelings or sufferings of animals, when influenced by the spirit of *sporting*. This sentiment rules in the arena. In England no sympathy is shown for *game*—fish, flesh, or fowl. They are preserved to be destroyed, to afford *sport*, the end of which is death. The amusement is in *playing* the salmon, the *fine run*, as the prolongation of animal torture is termed in the tender vocabulary of the chase. At all events, in Spain horses and bulls are killed outright, and not left to die the lingering death of the poor wounded hare in countless *battues*. A former Mr. Windham protested “against looking too microscopically into bull-baits or ladies’ faces;” and we must pause before we condemn the bull in Spain, whilst we wink at the fox at Melton, or the pheasant in Norfolk. As far as the loss of human life is concerned, the bull-fighters themselves deserve no pity.

Foreigners who argue that the effects produced on Spaniards by a bull-fight are exactly those which are produced on themselves, are neither logical nor true reasoners.

The Spanish have always been *guerilleros*; such a cruel mimic game of death and cunning must be extremely congenial. From long habit they either see not, or are not offended by those painful and bloody details which most distress the unaccustomed stranger, while, on the other hand, the interest of the awful tragedy is undeniable, irresistible, and all-absorbing. The display of manly courage, nerve, and agility, and all on the very verge of death, is most exciting. There are features in a bold bull with accomplished combatants, which carry all before them;

but for one good bull, how many are the bad? Spanish women (the younger and more tender especially) scream and are dreadfully affected in all real moments of danger, in spite of their long familiarity with the fascinating spectacle. Their grand object, however, after all, is not to see the bull, but to be seen themselves, and their dress. The better classes generally interpose their fans at the most painful incidents, and certainly show no want of sensibility. They shrink from or do not see the cruel incidents, but at the same time they adore the manly courage and address that is exhibited. The lower classes of females, as a body, behave quite as respectably as those of other countries do at executions, or other dreadful scenes, where they crowd with their babies. The case with English ladies is far different. They have heard the bull-fight condemned, from their childhood: they see it for the first time when grown up, when curiosity is their leading feeling. The first sight delights them: as the bloody tragedy proceeds, they first get frightened, and then disgusted. Few are able to sit out more than one course (*corrida*), and fewer ever re-enter the amphitheatre. Probably a Spanish woman, if she could be placed in precisely the same condition, would not act very differently, and the fair test would be to bring her, for the first time, to an English brutal boxing-match.

Thus much for *practical tauromachia*.*

A bill was presented to the Cortes of 1878, begging for the abolition of bull-fights in Spain. No Government, however, can hope to counteract the passion of the Spaniards for their national amusement, and there seems no prospect of their being suppressed.

§ 23.—PHYSICAL AND MILITARY GEOGRAPHY OF THE PENINSULA.

Spain and Portugal may be roughly described as forming a square of nearly 500 miles' side, surrounded by the sea, except on the eastern portion of the N. side, where it joins on to France.

This space is divided by steep and high mountain chains into five principal river basins, of which four—the Douro, Tagus, Guadiana, and Guadalquivir—trend east and west; and the other, the Ebro, trends from N.W. to S.E.

The mountain chain of the Pyrenees sloping steep to the north, runs right along the north side from Cape Finisterre on the Atlantic to Cape Creux on the Mediterranean; the eastern portion of the range forms the boundary between France and Spain, the western portion fronts the Bay of Biscay.

A similar range, the Alpujarras, sloping steep to the south, forms the southern face of the Peninsula; it commences at Tarifa and terminates near Alicante. This range encloses the rich tropical district of

* Those who wish to go deeper into its philosophy, are referred to 'La Carta histórica sobre el Origen y Progresos de las Fiestas de Toros.' Nicholas Fernandez de Moratin, Madrid, 1877. 'Tauromaquia, ó Arte de Torear; por un Aficionado,' Madrid, 1804; written by an amateur named Gomez (José Delgado, *Pepe Illo*, furnished the materials). It contains thirty engravings, which represent all the implements, costumes and different operations. 'La Tauromaquia, ó Arte de Torear,' Madrid, 1827: 'Elogio de las Corridas de Toros,' Manuel Martinez Rueda, Madrid, 1831; 'Pan y Toros,' Gaspar Melchior de Jovellanos, Madrid, 1820; and the 'Tauromaquia completa,' Madrid, 1833, by Francisco Montes, the *Pepe Illo* of his day.

the Peninsula, which was held by the Moors when driven from the rest of Spain.

A cross-range, called the Iberian Mountains, which slopes steep to the east, runs from about the middle of the northern range, in the direction of the east end of the southern range, terminating at the Mediterranean. Between this cross-range and the east part of the Pyrenees runs the Ebro, which thus forms a second barrier between France and Spain. The possession of this river-basin has sometimes formed the object of French cupidity. The other river-basins all start from the Iberian Mountains, west of which the country slopes gradually down to the Atlantic, forming the high dreary central plateau of Spain.

The rivers are separated by high and steep mountain chains: the Sierra Morena between the Guadalquivir and the Guadiana; the mountains of Toledo between the Guadiana and the Tagus; and the Sierra Guadarama and Sierra Estella, between the Tagus and the Douro. There were and are still few good roads through Spain and Portugal, and these are defended by fortresses at important points, besides offering many defensive positions in the rivers and mountain chains they crossed. Cross-communication between the roads and river basins was difficult.

These considerations give the key to the whole strategy of the Peninsular War.

The country being almost surrounded by the sea afforded to the English numerous points from which to attack the French army, which was described by Napoleon as "always on the frontier;" the mountainous nature of the country and the paucity of its resources gave great opportunities for guerilla warfare, and to the saying "that in it a small army would be defeated and a large one would starve."

The few main roads and the absence of good cross-communication between the river-basins gave Wellington the opportunity, by masterly combinations, of acting against the divided armies of the French and beating them in detail. When thus, in a series of campaigns, he had by the Lines of Torres Vedras and by the capture of Badajoz and Ciudad Rodrigo secured his own base against capture, he could securely advance in force against his enemy; and in his final campaign, while advancing himself direct on the road to France, he could send his lieutenant, Graham, to execute the famous flank march through the northern provinces, and meeting him at Vittoria, effect the final overthrow of the French forces in the Peninsula; then transferring his base of operations to the northern part of Spain, he could safely and securely drive the enemy over the Pyrenees and advance into France.

§ 24. MAPS.

The *Travelling Map* engraved by Stanford expressly for this Handbook, is based upon the latest authorities, and will probably render any other unnecessary.

The ordnance map of Spain, *Mapa Itinerario Militar de España*, in 20 sheets, is now completed and forms a good outline map, but no mountain ranges or hills are depicted thereon. This is a drawback in so

undulating a country as Spain, but the distances in kilometres between each *ciudad*, *villa*, *lugar*, and *aldea* are clearly and correctly shown, and every *camino carretero*, *herradura*, and *senda* is plainly distinguishable.

The best maps, however, are those of each modern province, with marginal plans of the chief towns and their environs, by Don Francisco Coello, scale $\frac{1}{2000000}$. They are published at 6, Calle de la Magdalena, Madrid.

§ 25.—EVANGELICAL WORK IN SPAIN.

In **Madrid** there are 7 Protestant Chapels:—

1. Leganitos 4. Chapel, Church of England. Chaplain, Rev. R. H. Whereat.

2. Leganitos 4. Chapels and Schools, supported by the United Presbyterian Church of Scotland, under the charge of Rev. John Jameson and the ex-padre Torños.

3. Madera Baja 8. Chapel and Schools, supported by the Society in Aid of Missions in Spain, Portugal, and Mexico (Episcopal), under the charge of the ex-padre Cabrera, Bishop-elect of the Episcopal Church of Spain.

4. Calatrava 27. Chapel and Schools, supported for the most part by German Christians, with help from Holland, Great Britain, and the United States, under the charge of Pastor Fliedner. There is also an Hospital and *asile*, where sick Protestants and children are received for a small charge.

5. Barrio of Peñuelas. Chapel and Schools, supported by the Irish Presbyterian Church.

6. Glorieta de Quevedo, Chamberi. Supported by English Christians, mostly by Mr. George Müller of Bristol.

7. A small meeting-room, supported by the American Baptist Society.

Besides these there are: The Depôt of the British and Foreign Society, Preciados 46; Agent, R. Corfield, Esq. The Depôt of the Religious Tract Society, Jacometrezo, 59. The Depôt of the National Bible Society of Scotland, Leganitos 4.

In **Seville** there are 4 Churches which formerly belonged to the Catholic Church, but three of them have been bought by the Episcopal Mission Society, and one by the Edinburgh Spanish Evangelization Society. The three former are—

1. Church of the Assumption, Plaza del Museo. In this church there is English service every Sunday morning during the season.

2. Church of San Basilio, Calle Relator.

3. Church of the Marineros in Triana, on the opposite bank of the river.

4. Church of the Holy Trinity (formerly San Francisco de Paula), in the Calle de las Palmas. Under the charge of Don Manrique Alonso, Agent of the Spanish Evangelical Society.

In **Barcelona** there are 3 principal Missions:—

1. That of the Swiss Church, with Chapel and Schools. The pastor, M. Empaytaz, lives in Calle de las Cortes, 341.

2. That of the Wesleyans, in Calle Abaixadors, 10, under the charge of Rev. R. Simpson.

3. In the suburb of Gracia there are several halls, mostly supported by English Plymouth Brethren.

In the other towns of Spain there are the following missions, taking them in order from the north:—Coruña, Pontevedra, Ferrol, Oviedo, Santander, Bilbao, San Sebastian, Pamplona, Zaragoza (these last 4 are under the charge of Messrs. Gulick, Agents of the American Board of Commissioners for Foreign Missions, and they have out-stations in Logroño, Pradejon and Tauste), Valladolid, Salamanca, Leon, Monistrol, near Montserrat, Figueras, Reus, Alcoy, Cartagena, Malaga (Calle Ste. Augustin 11, Episcopal Mission), Granada, Tendillas 7, supported by Spanish Evangelization Society, under charge of Dn. Jose Alhama, one of those who were banished in 1860 for their adherence to Evangelical doctrines.

Around Barcelona there are a number of mission schools, which are self-supporting, as — Hospitalet, Sans, Villafranca del Panadés, Rubi, Pont de Armentera.

Cordoba, Candelaria 12, supported by the Spanish Evangelization Society, under the charge of Rev. Henry Duncan.

Utrera, Huelva, Tarsis, Rio Tinto, Jerez—here there is an elegant Chapel and Schools built for the Mission of the United Presbyterian Church of Scotland, under the charge of Rev. J. Viliesid.

San Fernando, Cadiz. Near Toledo there are two small mission stations, supported mostly by the people themselves in Camuñas and Mocejon.

In the Balearic Isles, Mallorca and Minorca, the Wesleyans and Plymouth Brethren have several stations. In Palma de Mallorca, Calle del Rey 25.

Hours of Service.—Sundays, 10 or 11 A.M. ; 4, or 8 or 8½ P.M. Thursdays, 8½ P.M.

There is a Protestant Hospital and large Sunday-school at Madrid.

Further information can be obtained on the subject from Mr. Albert Fenn, Calle Real 12, Chamberi ; or Rev. C. Tugwell, Seville.

Visitors, if in any difficulty, may ask: “Donde esta la capilla Evangelica?”

TABLE of SPANISH MONEY, and the equivalents in ENGLISH and FRENCH,
at rate of EXCHANGE, 96 reals = £1.

SPANISH.			ENGLISH.		FRENCH.		SPANISH.			ENGLISH.		FRENCH.	
Reals.	Pesetas.	Cen- timos.	£ s. d.		Francs.	Cents.	Reals.	Pesetas.	Cen- timos.	£ s. d.		Francs.	Cents.
1	..	25	0 0 2½	..	26	53	13	25	0 11 0½	13	80		
2	..	50	0 0 5	..	52	54	13	50	0 11 3	14	6		
3	..	75	0 0 7½	..	78	55	13	75	0 11 5½	14	32		
4	1	..	0 0 10	1	4	56	14	..	0 11 8	14	58		
5	1	25	0 1 0½	1	30	57	14	25	0 11 10½	14	84		
6	1	50	0 1 3	1	56	58	14	50	0 12 1	15	10		
7	1	75	0 1 5½	1	82	59	14	75	0 12 3½	15	36		
8	2	..	0 1 8	2	8	60	15	..	0 12 6	15	62		
9	2	25	0 1 10½	2	34	61	15	25	0 12 8½	15	88		
10	2	50	0 2 1	2	60	62	15	50	0 12 11	16	14		
11	2	75	0 2 3½	2	86	63	15	75	0 13 1½	16	40		
12	3	..	0 2 6	3	12	64	16	..	0 13 4	16	66		
13	3	25	0 2 8½	3	38	65	16	25	0 13 6½	16	92		
14	3	50	0 2 11	3	64	66	16	50	0 13 9	17	18		
15	3	75	0 3 1½	3	90	67	16	75	0 13 11½	17	44		
16	4	..	0 3 4	4	16	68	17	..	0 14 2	17	70		
17	4	25	0 3 6½	4	42	69	17	25	0 14 4½	17	96		
18	4	50	0 3 9	4	68	70	17	50	0 14 7	18	22		
19	4	75	0 3 11½	4	94	71	17	75	0 14 9½	18	48		
20	5	..	0 4 2	5	20	72	18	..	0 15 0	18	75		
21	5	25	0 4 4½	5	46	73	18	25	0 15 2½	19	..		
22	5	50	0 4 7	5	72	74	18	50	0 15 5	19	27		
23	5	75	0 4 9½	5	98	75	18	75	0 15 7½	19	53		
24	6	..	0 5 0	6	25	76	19	..	0 15 10	19	79		
25	6	25	0 5 2½	6	51	77	19	25	0 16 0½	20	5		
26	6	50	0 5 5	6	77	78	19	50	0 16 3	20	31		
27	6	75	0 5 7½	7	3	79	19	75	0 16 5½	20	57		
28	7	..	0 5 10	7	29	80	20	..	0 16 8	20	83		
29	7	25	0 6 0½	7	55	81	20	25	0 16 10½	21	9		
30	7	50	0 6 3	7	81	82	20	50	0 17 1	21	35		
31	7	75	0 6 5½	8	7	83	20	75	0 17 3½	21	61		
32	8	..	0 6 8	8	33	84	21	..	0 17 6	21	87		
33	8	25	0 6 10½	8	59	85	21	25	0 17 8½	22	13		
34	8	50	0 7 1	8	85	86	21	50	0 17 11	22	39		
35	8	75	0 7 3½	9	11	87	21	75	0 18 1½	22	65		
36	9	..	0 7 6	9	37	88	22	..	0 18 4	22	91		
37	9	25	0 7 8½	9	63	89	22	25	0 18 6½	23	17		
38	9	50	0 7 11	9	89	90	22	50	0 18 9	23	43		
39	9	75	0 8 1½	10	15	91	22	75	0 18 11½	23	69		
40	10	..	0 8 4	10	41	92	23	..	0 19 2	23	95		
41	10	25	0 8 6½	10	67	93	23	25	0 19 4½	24	21		
42	10	50	0 8 9	10	93	94	23	50	0 19 7	24	47		
43	10	75	0 8 11½	11	19	95	23	75	0 19 9½	24	73		
44	11	..	0 9 2	11	45	96	24	..	1 0 0	25	..		
45	11	25	0 9 4½	11	71	97	24	25	1 0 2½	25	26		
46	11	50	0 9 7	11	97	98	24	50	1 0 5	25	52		
47	11	75	0 9 9½	12	23	99	24	75	1 0 7½	25	78		
48	12	..	0 10 0	12	50	100	25	..	1 0 10	26	4		
49	12	25	0 10 2½	12	76	200	50	..	2 1 8	52	8		
50	12	50	0 10 5	13	2	300	75	..	3 2 6	78	12		
51	12	75	0 10 7½	13	28	500	125	..	5 4 2	130	20		
52	13	..	0 10 10	13	54	1000	250	..	10 8 4	260	40		

LATEST CORRECTIONS.

Page 6.

FUENTERRABIA.—At high tide it is best to cross over in a boat from Hendaye: it is a long way round through Irun.

Page 11.

VITORIA.—The **Ch. of S. Pedro**, with its fine portal and tombs, should be seen.

Page 22.

BURGOS.—The road to the Cartuja is shady all the way. **Las Huelgas** is scarcely worth a visit, as nothing can be seen but the transept of the Ch.

Page 103.

TOLEDO.—The direct Rly. from Madrid takes one hour less than that by Aranjuez: change carriages at Algodor.

Page 380.

GIBRALTAR.—P. & O. Steamers for England reach Gibraltar *Thursday*.

Page 410, Col. 2.

GRANADA.—The old **Pescaderia** is demolished, and a smart new one built.

Page 445, Col. 1.

For Gaudairo read Guadiaro bis.
N.B. Avoid the Padrone of the Venta de Guadiaro.

SECTION I.

MADRID AND THE CASTILES

(OLD AND NEW).

INTRODUCTION.

THE PROVINCES OF THE CASTILES : CHARACTER OF THE COUNTRY AND NATIVES.

THESE, the two empire provinces, join each other, and constitute a large portion of the central plateau of Spain, forming, in fact, one-third of the entire country, of which they are truly "the heart and citadel:" composed chiefly of tertiary formation, they rise at an average about 2000 feet above the sea, and this table-land is itself encompassed with mountains and intersected by diverging ranges: thus the **Montes de Toledo** divide the basins of the Guadiana and Tagus, while the **Sierra de Guadarrama** separates those of Tagus and Duero: to the east rise the **Sierras de Cuenca**, some of the highest mountains of these provinces. These provinces, now divided into Old and New, **Castilla la Vieja y Nueva**, formed under the ancients the districts of the Celtiberi, Oretani, and Carpetani. The N.W. portion was called **Bardulia** under the Goths: but this name was changed into that of **Castilla** so early as 801, and the distinction *Vetula*, *Vieja*, was afterwards added, to mark the difference between it and the *new* and more southern portions which were subsequently wrested from the Moor. The "canting" name **Castilla** was taken from the number of fortresses erected on the frontier of Leon and Asturias, whence the Moors called the province **Ardo-l-kalád**, the "Land of the Castles," and also **Kashtellah**.* The primitive Castilian castles were no unsubstantial *Châteaux en Espagne*, but formed real defences, held by brave men, and were built in imitation of Roman citadels, the solid masonry being quite unlike the Oriental *tapia* of the Moorish Alcazares of the south. The Castiles bear for arms, "Gules, a castle or;" these arms are carried as the emblem of the whole nation.

Castilla la Vieja, like Leon, being close to the north-west mountains, from whence the Gotho-Spaniard burst forth against the Moors, was soon recovered from the infidel: it became a petty sovereignty, a *Condado*, or "county," often, however, in some measure subject to the kings of Leon, until declared independent about 762, under the Conde Rodrigo Fruelaz. He was father of the renowned judge Nuño Rasura, whose descendant, Doña Nuña Rasura, twelfth countess, married in 1028 Sancho, King of Navarre; their son Ferdinand was the first who assumed the title of King of Castile, and of Leon also, on his marriage with Sancha, daughter and heiress of Bermudo III. These two king-

* Of the number of walled forts in Spain in earlier times, Livy (xxii. 19), Appian (B. H. 467), and Hirtius (B. H. 8), make mention.
[Spain, 1882.]

doms, separated again for a short period, became finally united in the thirteenth century under St. Ferdinand. They were inherited by Isabel, who, being *Reina Propietaria*, or queen of them in her own right, was married in 1479 to Ferdinand, afterwards King of Aragon, and thus at their deaths the consolidated kingdoms were handed down to their grandson Charles V.*

The two Castiles are the largest provinces in Spain, and contain some of the oldest and most truly national Spanish cities. The mountains, highly picturesque, abound in curious botany and geology, and, with their Swiss-like valleys watered by trout-streams, present a perfect contrast to the *parameras, tierras de campo y secanos*, the plains and table-lands, which are lonely tiresome steppes, bounded only by the horizon. Treeless, songless, joyless, and without hedges, enclosures, or landmarks, this tawny *hortus siccus* looks as if belonging to no one, and not worth possessing; yet the cultivators, who are born and die on these spots, know to whom every inch belongs, although the stranger's eye vainly attempts to measure the expanse. The Castilians seldom plant any trees except those which bear fruit or give shade for their *alamedas*, for in truth *immediate profit* is the utilitarian standard, whilst to plant timber is a thing of forethought for others, and is based on confidence in institutions which will guarantee enjoyment at a distant period: all this in a land where people live from day to day, and no one thinks of the *mañana*, or can count on seeing it, much as he talks about it; it is held to be downright folly in theory and practice. Fuel and timber for domestic purposes are, in consequence, dear at Madrid. Coke is used to a very great extent in fireplaces and kitchens. The soil, again, exposed to a calcining sun, becomes less favourable for cultivation, while the rains and dews are absorbed, and the sources of rivers diminished. Drought is the curse of the earth, as dryness is of the bright clear air; frequently it does not rain for many successive months, and the crops perish, being burnt up. In summer, a salitrose dust irritates the eye, already sickened with the nakedness of the land. As water is scarce, both for irrigation and domestic uses, nature and man are alike adust and tawny; everything is brown—his house, his jacket, his stew, his wife, and his ass. The silence of man and nature chills the heart. Neither traveller nor artist knows what to do with these dusty plains: ah *che seccatura!* They afford, however, some of the finest wheat districts in the world. The *Chamorro* and the *Candeal* are the best and usual sorts of grain, of which there are more than twenty varieties. They are also well adapted for the growth of saffron, *Azafran* (Arabicè *Saffrá*, yellow), which enters largely into Spanish cookery and complexion. A tolerable red wine is made in some favoured localities, and the *Garbanzos* are excellent. The *Cicer*, or *Chick Pea*, is the vegetable of Spain, where its use, with dried peas, rice, &c., argues a low state of horticultural knowledge. The taste for the *Garbanzo* was introduced by the Carthaginians; it forms an especial ingredient in the Spanish olla. There are very few isolated farms in these provinces, and the hamlets (scattered few and far between) are mostly built of mere mud, or of *adobes*, bricks dried in the sun (Arabicè *Attob, tobi*); while the want of glass in the openings called windows, adds, according to our ideas, to the look of dilapidation: their hovels are not even picturesque. The labour of the cottagers is increased by the distance of their residence from their work: they have to start long before daybreak, and return weary to their cattle after nightfall, in truly antique groups. The peasants wear *capas*, cloaks, or *anguarinas*, greatcoats made of *paño pardo*. The *capa* at least, with its classical folds, gives dignity to the rags it conceals; but the *anguarina* confers a beggarly, Irish look. Some travellers, who merely hurry along the high road, and observe the rustics doing apparently

* For historical details consult 'Historia del Condado,' Diego Gutierrez Coronel, 4to., Mad., 1785; 'La Castilla,' Man. Risco., 4to., Mad., 1792; and the paper by Benito Montejo, 'Memorias Acad. Hist.' iii. 245.

nothing, but loitering in cloaked groups, or resting on their spades to look at them, set all down as idlers, which is not the case; for the hand of toil pauses only for the instant when the stranger passes, and then labours on unceasingly from early dawn to dewy eve; and those who stand still in the market-place are willing to work, but there is none to hire them. Generally speaking, both man, woman, and child are overworked in the fields of Spain, where human bone and sinew supply the want of the commonest machinery. These sons of labour eat the bread earned by the briny sweat of their brow: yet they are a happy and contented race, as fond of amusement as children, and full of raillery, mother-wit, and practical joking.

The Castilian is a good man and true; well-bred rather than polite, and inclined to receive rather than to make advances, being seldom what the French call *prévenant*, but then when once attached he is sincere; his manner is serious, and marked by a most practical equality; for all feel equal to the proudest noble through their common birthright of being Castilians. Treat them, however, as they expect to be treated, and the stranger will find that all this ceremony of form and of words, all this nicety of sitting down and getting up, does not extend to deeds. A Castilian, although a creature of routine, and uneducated, is shrewd and intelligent in his limited scope, which does not in truth extend much farther than the smoke of his chimney; *self*, indeed, is the centre of Castilian gravity. But to see the Castilian in a genuine condition, he must be sought for in the better class of villages, at a distance from Madrid; for the capital has exercised no civilising influence, or caused any care for material comforts, as under its very walls the peasant is a barbarian, while within them resides the worst *populacho* of the Peninsula. The superior bearing of the manly country *labrador* over the stunted burgess of Madrid is very remarkable, and in his lowly cottage a truer hospitality will be found than in the tapestried halls of the grandee, where most it is pretended. Among themselves the villagers are social and gregarious, their light-hearted confidence contrasting with the suspicious reserve of the higher classes.

The Castilians, from their male and trustworthy character, are still *Robur Hispaniæ* (Flor. ii. 17, 9): they constitute the virility, vitality, and heart of the nation, and the sound stuff of which it has—if ever—to be reconstructed. The Cid was the personification of the genuine character of these ancient chateaux of Christendom, and of the spirit of that age; and however degenerated the pigmy aristocracy, the sinewy, muscular forms of the brave peasants, true children of the Goth, are no unfitting framework of a vigorous and healthy, although uneducated, mind. Here, indeed, the remark of Burns holds good, that “the rank is but the guinea stamp, the man’s the gold for all that.” “All the force of Europe,” said our gallant Peterborough, “would not be sufficient to subdue the Castiles with the people against it;” and like him, the Duke however thwarted by the so-called better classes, never despaired while the “country was with him.” The ancient qualities of the Castilian peasant are, self-respect, love of God, and loyalty: he is true to the king, his faith, and to himself; he hates foreign dictation, clings to the ways of his ancestors, thinks Spain the first kingdom in the world, the Castiles its first provinces, and he himself the first of its population. No wonder, therefore, that these peasants, as Addison said of those in the Georgics, toss about even manure with an air of dignity; this is the result also of natural instinct even more than of social conventions, since each, esteeming himself inferior to none but the king, cares little for the accidents of rank and fortune.

R O U T E S.

[The names of places are printed in **black** only in those Routes where the *places* themselves are described.]

ROUTE	PAGE	ROUTE	PAGE
1 Bayonne to Madrid, by San Sebastian, Vitoria, Burgos, Valladolid, and Avila. Rail	4	18 Medina del Campo to Salamanca; the Battle-field, Alba de Tormes, and the Baths of Ledesma. Rail or Diligence	152
2 Madrid and its Environs	33	19 Medina del Campo to Zamora. Rail	165
3 Madrid to the Escorial, La Granja, and Segovia. Rail and Diligence	86	20 Valladolid to Toro, by Simancas and Tordesillas. Diligence	166
4 Madrid to Toledo. Rail	103	21 Valladolid to Benavente, by Medina de Rio-Seco. Diligence	168
4A Madrid to Aranjuez. Rail	123	22 Medina del Campo to Segovia, by Olmedo and La Granja. Railway in course of construction	170
5 Madrid to Cuenca, by Tarazon. Diligence and Railway	125	23 San Chidrian to Madrid—Passage of the Guadarrama Mountains. Horseback	171
6 Cuenca to Valencia, by Minglanilla. Tartana or Horseback	133	24 Venta de Baños to Santander, by Palencia and Reinosa. Rail	171
7 Cuenca to Madrid, by Sacedon. Horseback, Diligence, and Rail	135	25 Santander to the Baths of Puente Viesgo, Ontaneda, and Alceda. Rail and Diligence	178
8 Cuenca to Teruel. Horseback	136	26 Burgos to Logroño, by Navarrete. Horseback	178
9 Teruel to Calatayud, by Daroca. Diligence	138	27 Burgos to Madrid, by Lerma, Aranda de Duero, and Somosierra. Carriage-road	180
10 Teruel to Valencia, by Segorbe. Horseback, or Diligence and Rail	139	28 Burgos to Santander. Diligence and Rail	183
12 Madrid to Talavera de la Reina. Rail	140		
13 Avila to Plasencia, by Bejar. Horseback	143		
15 Salamanca to Zamora. Rail and Diligence	144		
16 Salamanca to Ciudad Rodrigo. Rail	149		
17 Salamanca to Fregeneda, on the Frontiers of Portugal. Horseback	152		

ROUTE 1.

PARIS AND BAYONNE TO MADRID, BY SAN SEBASTIAN, VITORIA, BURGOS, VALLADOLID, AND AVILA (RAIL). 908 m.

Two trains daily. The evening express, 1st class only, reaches the fron-

tier at Irun, 511 m., in 17 $\frac{3}{4}$ h., and Madrid in 36 h. 50 m. The morning train reaches Irun in 21 $\frac{1}{2}$ h., and Madrid in 46 $\frac{1}{2}$ h. Fares—1st, 7*l.* 7*s.* 6*d.* (sleeping berth 2*l.* 5*s.* extra); 2nd, 5*l.* 1*s.*; 3rd, 3*l.* 15*s.* 30 kilos (66 lbs. Eng.) of luggage free. Overweight is charged 5 centimos of real for 10

kilos by kilometre. Buffet at Miranda del Ebro; supper very fair.

A system of Circular Journeys has been established, which start from Paris, Irun, Perpignan, Bordeaux, and Bayonne, at which stations the tickets—first and second class—can be obtained. The traveller is allowed to stop as long as he likes at the intermediate stations. 9 itineraries are given; the 1st and shortest is from Irun to Madrid and Toledo, returning by Zaragoza and Pamplona. Fare, 4*l.* 25 days are allowed for this journey. The ninth and longest itinerary includes, besides the towns on the northern line to Madrid, Toledo, Badajoz, Lisbon, Cordoba, Seville, Valencia, Barcelona, Zaragoza, and Pamplona. Fare 11*l.* 10*s.* 65 days are granted.

The economy in railway fares gained by the Circular Tickets is considerable; it saves much trouble in taking tickets on the road; it also enables travellers who have little luggage to stop on the spur of the moment, wherever they like.

On the right bank of the Adour at St. Esprit is

BAYONNE (Stat.). *Inns*: Hôtel de St.-Etienne, in the Place d'Armes, best; H. St. Martin, good, 10 francs a day; H. des Ambassadeurs.

British Consul, Captain Graham.

Bankers: J. Reginald Graham, Place d'Armes (correspondent of Messrs. Coutts and Co.); F. de Fondclair et Fils. Travellers are advised to obtain a supply of Spanish money at Bayonne or Irun. The gold monedas of 100 rs. (value 20*s.*) are the most convenient coin.

Bayonne — *Bay-o-na*, "the good port" (Pop. 27,416)—is situated on the rivers Nive and Adour. Its strong *citadel*, fortified by Vauban, was the key of Soult's position in 1814, and the scene of one of the last conflicts between the French and English forces. In the old Castle opposite the Prefecture, Catherine de Mélici met the Spaniard Alva (1563), when they planned the massacre of St. Bartholomew.

Visit the Gothic Cathedral. It was

built by the English in 1140. The interior is fine; it was restored by Viollet-le-Duc. Its *Cloisters* are amongst the largest in France. Visit also the **English Cemetery**: it contains the graves of the gallant officers and men of the 2nd Life Guards, who lost their lives during the siege by the English forces, under Wellington in 1814.

Les Allées Marines, a promenade along the l. bank of the river Adour, is pleasant and shady. Here is the stat. of a short direct rly. to the watering-place of Biarritz (see below), 5 m. S. of Bayonne: frequent trains in 15 min. A Military *Band* plays on the Place d'Armes on Thursday and Sunday evenings.

[*Steamers* occasionally to Bilbao, Santander, and San Sebastian.

Railway.—Passengers should register their luggage to Madrid.

The rly. upon leaving Bayonne crosses the Adour and the Nive by two iron bridges. Obs. to the l. the ruins of Château Marrac, built in 1707 by Maria of Neuberg, Queen of Charles II. of Spain. It was subsequently the prison of Charles IV., and afterwards a residence of Buonaparte (1808), who here embraced his decoyed guest Ferdinand VII., and then sent him from his table to a dungeon. To the rt. is the little lake of Brindos.

6 m. Biarritz Stat. Pop. 5507. *Inns*: H. Gardères; Grand Hôtel; H. de France; H. de Paris; H. d'Angleterre.]

The country is hilly the whole way to the frontier.

3¾ m. Guethary Stat. Pop. 613. A little sea-bathing village.

4¼ m. St.-Jean de Luz Stat. (*Inns*: H. de la Plage; H. d'Angleterre,—both good; Hôtel de France; H. de la Poste.) Pop. 4083. Here in the Ch. of St.-Jean Baptiste (June 9, 1660) Louis XIV. of France was married to Maria Theresa, daughter of Philip IV. of Spain.

The Nivelle is now crossed; to the l. is the suburb of Ciboure. Obs. to

the l. the ancient manorial residence of Urtubie, where, in 1462, Louis XI. met the kings of Castile and Aragon.

7½ m. **Hendaye Stat.** French frontier (good Buffet). *Custom-house (change trains).* (Inns: Grand Hotel;* H. Imatz, 7 to 9 fr.; Hôtel de France; Hôtel de Legarraide, clean and moderate, 8 francs.) Pop. 1460. A charming bathing town; has extensive brandy distilleries.

A pleasant walk of ¾ m., with distant views of the Pyrenees, takes us to Behobie, the last French village on the old post road from Bayonne to Madrid. Here the Bidasoa, the boundary between France and Spain, is crossed by a wooden bridge. Notice a small unpretending island in the bed of the river, just below the bridge, called *l'île de la Conférence*. On this neutral ground Louis XI. of France and Enrique IV. of Spain met to negotiate the marriage of the Duke of Guienne (1463). Here the exchange took place (in 1525) of Francis I. (then a prisoner of Charles V.) for his two sons, who remained as hostages. Here also the treaty of the Pyrenees was arranged between Cardinal Mazarin and Don Luis de Haro (1660). Opposite the Spanish end of the bridge is the hill of San Marcial, where, Aug. 30, 1813, the Spaniards (12,000 strong) under Freire, but commanded on this occasion by the Duke in person, defeated the French (18,000 strong) under Reille. The railway crosses the Bidasoa by a handsome iron bridge, 1½ m. below the roadway bridge, and the first Spanish town is reached at

2 m. **Irun Stat.** Madrid time, 24 min. slower than Paris, is kept here and on all Spanish railways. Good buffet at the station. Omnibus with luggage to town, 4 rs. (Inn: Fonda de Arrupe, good and clean, 30 rs. a day; carriages can be hired for excursions.) Pop. 8519. Casino, Post-office, and Café Suizo in C. de Jesus. Visit the Ch. of Nuestra Señora del Juncal, built in the Renaissance style; the characteristic lofty overlaid altar-piece (retablo) should be no-

ticed, also 2 tombs, one of Admiral Pedro de Zubiaur, and the other of Astigar.

A tolerable walker will be repaid by ascending the hill behind the town to the chapel of Guadalupe, and going thence either up the ridge to the l., or along the rt. to Cape Figuer, where, in addition to a fine view, there is a curious ruin with an interesting inscription, dating from the time of Philip II., 1598.

Travellers wishing to visit this part of the Spanish frontier, and not caring to stay at a Spanish Inn, would do well to spend a few days at Hendaye, and make excursions thence.

EXCURSION TO

FUENTERRABIA, 2 m. from Irun, at the mouth of the Bidasoa. Pop. 3515. Frequent omnibuses, 2 rs. It is a thoroughly old Spanish town, full of picturesque character, fallen ramparts, and grand houses, half ruined; celebrated by Milton in connection with "the dolorous rout" of Roncesvalles, which is 40 m. distant. In former times it was a strong frontier fortress; here the Prince de Condé was repulsed, 1638. The river widens below the bridge into a tidal *rio* or estuary. Ascend to the roof of a dilapidated *Casa Solar* (fee 1 r.) on the E. side of the Plaza overlooking the river, whence the view is magnificent.

The horseman or pedestrian may ascend to the chapel of Nuestra Señora de Guadalupe, at the N.E. extremity of the Jaiz-quistel range, proceed along its summit, and at its W. extremity descend into Pasajes by the English cemetery. The fine seaward views of the Bay of Biscay, and inland ones of the Pyrenees, will well repay this 10 m. excursion.

At this embouchure the Duke effected the passage of the Bidasoa, October 8, 1813, one of the most daring exploits of military genius, in the teeth of the French army occupying strongly fortified positions all along the rt. bank. The bridges were broken down and every known ford was commanded by cannon, leaving

Soult in security from an attack save in the upper course of the river. The Duke, however, had ascertained from some Basque fishermen the existence of a ford close to the sea, nearly opposite Fuenterrabia, practicable only for 3 or 4 hours at neap tides, but at other times covered with 16 ft. of water. Awaiting the proper day and hour, he masked his columns unseen behind the hills on the l. bank during the night, and by sunrise, after a heavy thunderstorm, the British troops were seen to emerge 7 columns at once on a line of 5 miles, the lowest winding like serpents across the wet sands. The opposite heights were speedily gained, and the French driven before them from one redoubt after another, turning the French position, while the assault higher up the river ended in the capture of the Great Rhune mountain. The tents were left standing in the British camp to avoid giving suspicion, and Soult was entirely taken by surprise.

6 m. Renteria Stat. Pop. 2884. Obs. to the l. extensive linen manufactories.

1 $\frac{3}{4}$ m. Pasajes Stat. Pop. 1375. The pretty landlocked harbour to the rt. has all the appearance of an inland lake. A small port has been constructed here at the expense of a private company. Opposite, the fort of San Marcos has been built to defend it. An excellent china manufacture has been established there.

It is entered from the sea through a narrow cleft in a high hill, guarded by a castle. A portion of the town remained long in ruins from the Carlist bombardment. The *Eng. Cemetery* is enclosed by walls behind the town. The drive to San Sebastian is very pleasant.

4 m. San Sebastian Stat., $\frac{3}{4}$ m. outside the town, on the rt. bank of the Urumea, which is crossed by a handsome stone bridge. *Omnibus* to hotel, with luggage, 4 rs. (*Inns*: Fonda Ezcurra, well situated, near the bridge on the Alameda Nueva, highly recommended; French cuisine, 26 rs. a day; higher during the bathing

season from June 1 to Sept. 30:—F. de Inglaterra, good; F. de Londres.

Cafés: Café Oteiza, opposite the sea-shore; de la Marina, in the Boulevard; Café Suizo, Plaza Vieja.

H. B. M. Vice-Consul, Don J. de Brunet.

U.S.A. Consular Agent, J. M. Brunet, Esq.

Medical man, Don José Juan Sagastume, Calle del Poro, speaks French.

San Sebastian (Pop. 21,670) is the capital of the province of Guipuzcoa and was once a strong fortress. Its ramparts are now demolished, and broad handsome streets at right angles have been built on the site. The town is the most fashionable sea-bathing resort in Spain, and is frequented by the best society of Madrid.

The ch. of Santa Maria is a fine building of the 17th century; the chapels and altars are magnificent. The Gothic ch. of San Vicente is well worth visiting; the *Retablo* is very fine. There is also the old Gothic convent of San Telmo, with a *patio* in the Renaissance style; it is now used as a Parque de Artilleria.

In the splendid Casino gambling is allowed, and during the summer balls and concerts are frequently given. Comfortable lodging-houses abound. The Plaza de la Constitución is surrounded by arcades. There are 2 theatres.

The town, charmingly situated, occupies the land side of a picturesque round boss of rock, surrounded by the sea, except where an isthmus connects it with the shore. The E. side of this isthmus is washed by the river Urumea, and the W. side forms a very pretty bay, in which is a small harbour where alone vessels can anchor in safety. Here are bathing-machines; and Bath Establecimiento, called "*La Perla del Oceano*."

The hill (called Monte Orgullo) is 492 ft. high, and is crowned by a *castle* (la Mota). At the back of the hill facing the Bay of Biscay are the graves of many British officers who fell in the siege and Peninsular War. The walk round the hill is exceedingly pretty. The lane leading to it is at



the left of the fine church. The view from the summit is very fine.

San Sebastian was burned at the fearful assault of August 31, 1813, when the English forces captured it from the 3000 French veterans of Gen. Rey.

In July, 1813, after the battle of Vitoria, Wellington, having shifted his base to Santander, determined to take San Sebastian, in order to secure his left in his further advance. The town stands on a peninsula between the port and the River Urumea. The defences consisted of a curtain across the peninsula 350 yds. long, terminating by a half-bastion on each flank, with a hornwork, whose face was about 300 yds. in front of it, and the citadel on Monte Orgullo in rear. The French occupied, as an advanced work, the fortified convent of San Bartolomé, behind which were the ruined houses of the suburb of San Martin, and a circular redoubt of casks on the main road. The outline of the hornwork seems to be indicated in the line of streets of the new town. From the half-bastions to Monte Orgullo walls covered the town. The wall on the E. side was all exposed at low tide, and so could be easily reached from the low rocky hills (Los Chofres) on the rt. bank of the river.

Santa Clara, the small island at the entrance to the harbour, assisted the defence on the rt.

Monte Orgullo was covered with batteries, the largest being the Mirador, at the foot of the hill, and flanking the E. wall of the fortifications. On its summit is the citadel of La Mota. The garrison consisted of 3000 men.

General Graham arrived on the 9th of July with the besieging army of 10,000 men. The water, which was brought to the town by an aqueduct, was cut off in an early part of the siege. Provisions and reinforcements continued to arrive from France by sea during the siege, owing to the inefficiency of the investment on the seaward.

An attack was conducted against the front, across the peninsula, and

two breaches were also made in the wall facing the river, one about 100 yds. north of the high curtain, and another 150 yds. further north, by batteries on Los Chofres, exactly as had been done by Marshal Berwick in 1719. San Bartolomé and San Martin were taken on the 17th of July; a battery was constructed on the abandoned works of the French. On the 18th guns were dragged up Monte Olia (the high mountain on the rt. bank of the river) to oppose the batteries of the Mirador and San Telmo, and to assist the batteries at Los Chofres in making the breach.

The breach was made practicable on the 23rd of July, but the assault was delayed on account of a fire in the houses near it, which seemed as if it would prevent the advance of the assailants after carrying the breach.

In making a parallel against the land front the empty aqueduct was laid bare, and Lieut. Reid, R.E., crept up the drain, and, finding it ended in the counterscarp of the hornwork, a mine was laid in it to blow the counterscarp in.

The mine was sprung on the morning of the 25th, and an assault made against the hornwork and the main breach; at the same time, at low water, 2000 men advanced along the bed of the river, of which they had to traverse 300 yds. The rocks were large and slippery, and water standing in pools. On account of these difficulties the men arrived at the breach much disordered, and after many attempts to bear up against the galling fire from the flanks and from the parapets, which were still entire, were forced to retire on account of the rising tide with much loss, leaving Lieut., afterwards Sir Harry Jones, R.E., a prisoner. A number of the allies were killed by the batteries at Los Chofres, which were ordered to continue their fire to keep down that of the defenders by firing over the heads of the attacking columns.

The English lost in this affair 400 men. The French lost only 18 killed and 40 wounded. On the 26th of August the active operations began

again. On the 27th the island of Santa Clara was taken, and a siege train arrived from England, bringing, however, only sufficient ammunition for one day's firing. On the 31st of August a fresh assault was made. This time the troops had only 180 yds. to march along the river bed, and the rocks were drier and less slippery. The flanking and musketry defences had also been subdued.

The troops included on this occasion men from the other divisions of the army, called in as volunteers "to show the troops how to mount a breach."

A mine killed some of the assailants, and retrenchments to the breach made the capture very difficult. Two hours' exertions produced no effect, nor did reinforcements, which arrived from the right side of the Urumea. All that the courage of the officers could do was done, and the men rushed up the breaches, only to be slaughtered on gaining the summit. At length the volunteers, burning to be at the front, rushed from the trenches against the points of attack, carrying those in front of them up the breaches again, adding to the awful confusion.

The situation seemed desperate, when the batteries on Los Chofres were ordered to fire over the assailants' heads, and concentrated their efforts on the curtain; this dismounted all the guns, and led to an explosion of the powder, &c., distributed on the land front, and a panic among the defenders. Of this the besiegers took advantage, and at last burst into the town, which was retrenched at every point. The gallant governor now retired into the castle of La Mota, and left the town to the mercy of the British soldiers, who, on this occasion, committed lamentable acts of lust and cruelty. The allies lost 500 killed, and 1500 wounded. Among the former was Sir Richard Fletcher, the commanding engineer, who, with others, lies buried on the N. side of the Castle Rock. On the 9th of September the humane and gallant governor Rey, finding resistance hopeless, surrendered, and marched out

with all the honours of war, his heroic little garrison reduced to one-third of their original number, and leaving 500 wounded behind.

EXCURSIONS.

A pleasant walk or drive may be taken on the road to Hernani to the country house belonging to the Duke of Bailen, at Ayete, the site of a sharp skirmish which brought great credit to the British Legion during the Peninsular War. Carriages may be had at St. Sebastian for excursions in the Basque Provinces at a very reasonable rate. *Excursion trains run to Biarritz very frequently.*

Steamers to Bayonne, Bilbao, and Santander, at irregular intervals.

Diligences to Zarauz, Bilbao, and Vergara.

A. A walk or drive should be taken along the Madrid road, skirting the bay; and Monte Igueldo, on the W. side, ascended. This hill is 623 ft., or 130 ft. higher than Monte Orgullo, and the view from the site of the old light tower is finer.

B. 15 m. W. of San Sebastian is the fashionable sea-bathing place, **Zarauz** (*Inn*: Parador de las Diligencias, good), in a pretty situation, surrounded by villas of the wealthy and noble of Madrid. (See Rte. 34.)

C. A pleasant drive of 4 hrs. leads to **Azpeitia**, a walled town. 1 hr.'s walk thence will bring you to the **Convent Seminary of Loyola**, an Italian edifice, and a domed ch., built by Fontana, 1683, enclosing between them the house in which Ignatius Loyola, founder of the Jesuits, was born, 1491. A yearly pilgrimage is made to this ch. at the end of July. Here is shown the room, now turned into a chapel, in which he lay so long suffering from his wound, the place where St. Peter appeared to him, his portrait, statue, &c. (See Rte. 34.) Obs. also at Azpeitia two houses with interesting Moorish façades.

Leaving San Sebastian, the rly. turns S. up the picturesque valley of the Urumea. The engineering works

are on a very grand scale, especially the viaduct of Ormaisteguy, the great tunnel of Villareal, and many more too numerous to specify.

3 m. **Hernani Stat.** Pop. 3214. Here the British Legion under Sir De Lacy Evans, not being supported by the Spanish troops, was defeated Mar. 16, 1837.

13 $\frac{3}{4}$ m. **Tolosa Stat.** *Inn*: Fonda de las Diligencias. A flourishing town of 8557 Inhab. on 2 streams favouring manufactures of paper and cloth. *Sta. Maria* is Gothic, with a lofty groined and carved roof of stone supported by pillars of fine grained sandstone; it is decorated with marbles of the country, the outside with a portico between the towers, surmounted by a colossal statue of St. John the Baptist. Tolosa abounds in *Casas Solares*, houses of ancient families.

8 m. **Besain Stat.** Pop. 2100.

Between this stat. and Zumarraga is the picturesque village of Ormaisteguy (Pop. 606), with its palace of Iriarte-Erdicoa.

8 m. **Zumarraga and Villarreal Stat.** The two towns are separated by the river *Urola*. Tolerable Posadas in both. Zumarraga has 1679 Inhab., Villarreal 997 Inhab. [*Diligences* ply from this to Azpeitia, 1 m. beyond which is the *Santa Casa de Loyola*;—to Cestona; mineral baths and large bath-house;—to Mondragon, where are iron-mines; to Eibar, where is a manufacture of fire-arms.

18 $\frac{1}{2}$ m. **Alsasua Junct. Stat.** (Good Buffet.) Pop. 2868. Here the rly. to Barcelona, *viá* Pamplona and Zaragoza, diverges 1.

7 $\frac{1}{4}$ m. **Araya Stat.** Pop. 849. To the l. are the ruins of an old castle.

4 $\frac{1}{4}$ m. **Salvatierra Stat.** Pop. 1592. This little town stands picturesquely near the river Zadorra on the spurs of the hills overlooking a rich plain. Its ancient walls were destroyed during

the Carlist war. [To the l. is the very ancient town of *Alegria de Alava*. Pop. 850. Obs. in the valley below the Hermitage of *Estivariz*. To the rt. of the line near the Sierra de Arlaban obs. the ruins of the celebrated *Castillo de Guevara*, formerly the residence of the Ladro family; it was erected in the 15th centy. on the model of the Castle of St. Angelo in Rome.]

Leaving Salvatierra, the rly. traverses the plains of Alava to

14 $\frac{1}{2}$ m. **Vitoria Stat.** *Inns*: Fonda de Pallares; clean rooms, tolerable cuisine, 30 reals a day. Fonda Larrea, 7 Calle del Prado; also clean, and 30 reals a day. F. de la Viuda de Peña, 7 Plaza de Bilbao.

Café, Del Teatro.

Casinos. La Sociedad Vitoriana: El Circulo del Recreo. Visitors admitted for 14 days.

Vitoria (Pop. 26,921) derives its name from the Basque *Beturia*, "a height," and bears for arms a castle supported by two lions. This busy town is the capital of the province of Alava. The town is divided into the old and new quarters; the former, called the *Cam-pillo Suso*, with its mediæval walls, dark tortuous streets, and quaint old mansions, contrasts with the modern quarter laid out in straight avenues and light arcaded plazas. Visit its *Colegiata de Santa Maria*, in the upper town. It dates from 1150. The Gothic arches of the three naves are fine. In the *Capilla de Santiago* are several finely-sculptured tombs. The *Sacristia* contains a *Piedad*, attributed to Murillo. The Church of *San Miguel*, also in the upper town, was erected in the 12th centy., and contains a *Retablo* by Gregorio Hernandez, which is excellently carved.

The arcaded Plaza Nueva is the winter promenade. It was built in 1791 from the designs of Justo Antonio de Olagaibel, after the model of the celebrated square of Salamanca. The staircase and portal of the *Casa*

Consistorial are fine. The classical façade of the Hospicio (or Hospital) was designed by a Capuchin monk, Lorenzo Jordanes, and is worthy of notice. In the convent of La Concepcion obs. the high altar and two curious retablos. The public Alamedas are charming, especially la Florida and el Prado, "where under leafy avenues the lower classes meet and dance." The environs are delicious during the summer months.

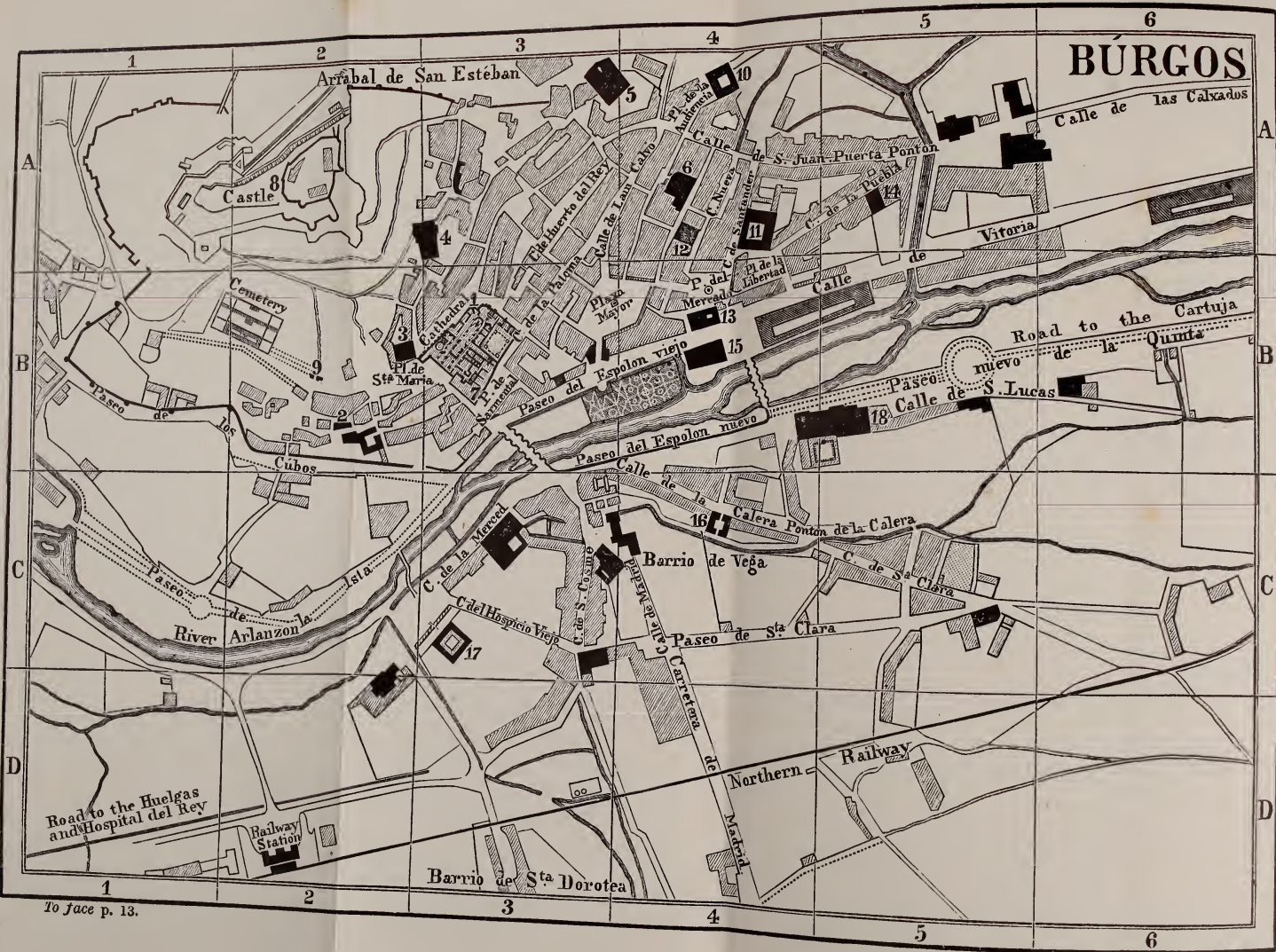
Battle of Vitoria, June 21. 1813.—On the evening of the 20th of June the army under Graham bivouacked on the banks of the Bayas, some 20 miles from Vitoria, while, 10 miles down the river, Wellington had his headquarters at Subijana Nurillas.

The scene of the battle will be best seen by driving from Vitoria to Nanclores, where the train may be taken towards Madrid. A good view of the disposition of the armies may be obtained from a hill to the right of the road, and about a mile beyond Arinez; here General Gazan's centre lay. Vitoria lies to the E.N.E., at a distance of $4\frac{1}{2}$ English miles; and the spectator will see on the distant right the road by which Graham advanced to Vitoria, crossing the Ladora at Abecucho; on his left, 3 m. away, the pass of Puebla, over which Hill advanced to the attack of the French left; and to westward are the bridges of Tres Puentes, Villodas, and Nanclores, by which the allied centre approached that of the French. Below him lie, on his right, Arinez, and near the river Margarita, on his left, Subijana de Alava. The dispositions of the French on the morning of the 20th were as follows:—Reille defended the French right, which covered the passage of the Ladora, where the Bilbao and Durango roads cross it by the bridge of Gamara Major and Abecucho. The left, under Gazan, at the Dronet, in reserve, distant about 7 miles from Gamara, also lined the Ladora. Gazan's right extended from an isolated hill in front of Margharita to the main road, his centre covered the road, and his left occupied the rugged ground behind

Subijana de Alava, and faced the Puebla defile, while a brigade under Maransin was posted on the heights of Puebla. A battery of 50 pieces of artillery was posted in front of the position the spectator occupies to defend the 3 bridges of Nanclores, Villodas, and Tres Puentes. The French were 55,000 strong, and an immense quantity of waggons, etc., which accompanied King Joseph and his court, impeded their movements, owing to their being packed on the roads of retreat.

Wellington had designed that Graham with 20,000 men should force Reille over the Ladora; Hill, on the right, with 20,000 men, forcing the Puebla pass and disposing of Maransin's brigade with his right, should turn and menace the French centre and left with his whole force, and secure the bridge of Nanclores; in the centre Wellington in person was to lead the 3d, 4th, 7th, and light divisions, the great mass of the artillery, the heavy cavalry, and the Portuguese horsemen, in all 30,000 men, and fall on the French centre.

The 21st broke rainy, and the movements of the allies from their bivouacs were screened by the weather. Hill commenced the battle on the right, and after overcoming the difficulties of the ascent of the Puebla mountains and the opposition of the enemy, poured down the mountain and won the village of Subijana de Alava in front of Gazan's line, and maintained his position until the centre battle began on his left. Wellington brought the 4th division opposite the Nanclores bridge, and the light division opposite the bridge of Villodas, where they were screened by the rugged ground. While awaiting the arrival of the 4th and 7th divisions, a Spanish peasant informed him that the bridge at Tres Puentes was unguarded. Taking advantage of this he pushed a force over the bridge, and called up some cavalry to assist. It was now 1 p.m., and smoke on the right told that Graham had begun his work. The 4th and 7th divisions now arrived; and the Rifle brigade, under Sir A. Barnard,



darting across the open country, took up a position on the flanks of the French centre and the 50-gun battery. This movement enabled the remainder of the allied centre to cross the river, and the French reserve began to retire to Vitoria. Wellington in person led an attack on the hill in front of Arinez and took it. The French, caught in their movements of retreat, opened a heavy fire from their 50-gun battery, which Wellington subdued by means of guns brought across the river. Under cannonade the French retired to the hill in front of Gumecha, 3 m. from Vitoria, yet still held the village of Arinez. The riflemen of the light division attacked that village, and after hard fighting won it. The French ousted from their position on the left now began to retreat in earnest, and the allies advanced fighting; by 6 P.M. their last defensible position, 1 m. from Vitoria, was taken from them. Meantime, Graham, on the right, after very severe fighting, had carried the bridge of Gamara, and Wellington reaching Vitoria, the park, &c., fell into his hands. The French having lost all their positions were drawn off towards Huerta in the valley of the Araquil, 30 m. from the field of battle; this place was reached by Reille, who covered the retreat on the evening of the 22nd of June. In the battle Jourdan's bâton, a stand of colours, 143 guns, all the parks and depôts from Madrid, Valladolid, and Burgos, carriages, ammunition, and treasure, and plunder of the Spanish towns and churches, fell into the hands of the allies. The French lost 6000, the allies 5200 men.

The best way to see the battle-field is to take the train as far as Nanclares Stat., and to walk back across it.

7 m. **Nanclares de la Oca** Junct. Stat. (Pop. 533). First town in Old Castile (Pop. 4099). Junction for Bilbao (Rte. 33, for Logrono and Zaragoza (Rte. 148). Buffet; halt 30 min.

12½ m. **Miranda de Ebro** Stat. Inn: Fonda de Guinea, near the station; excellent. Visit the interest-

ing **Church of San Nicolas**. Obs. the apse and corresponding internal construction. The doorway is also Romanesque—the capitals are roughly carved. The parish **Church of Sta. Maria** (late Gothic) may also be visited.

The rly. crosses the river Ebro, and enters the grand Pass of

12 m. **Pancorbo** (Stat.) (Pop. 1404), thence through tunnels piercing the rock, and over bridges crossing and recrossing the ravine through which the river Oroncillo flows. In the middle of the Pass is a chapel dedicated to *Nuestra Señora del Camino*, and above (to the W.) a ruined castle where Don Roderic, the last Gothic king, is said to have seduced the beautiful but ill-omened *Cava*. The ruined monastery of **Bugedo** is near. To the W. are the ruins of the Fort of Santa Engracia.

The barren and desolate plain of Old Castile is now entered; it is treeless and verdureless, except in spring, when a few patches of corn occur.

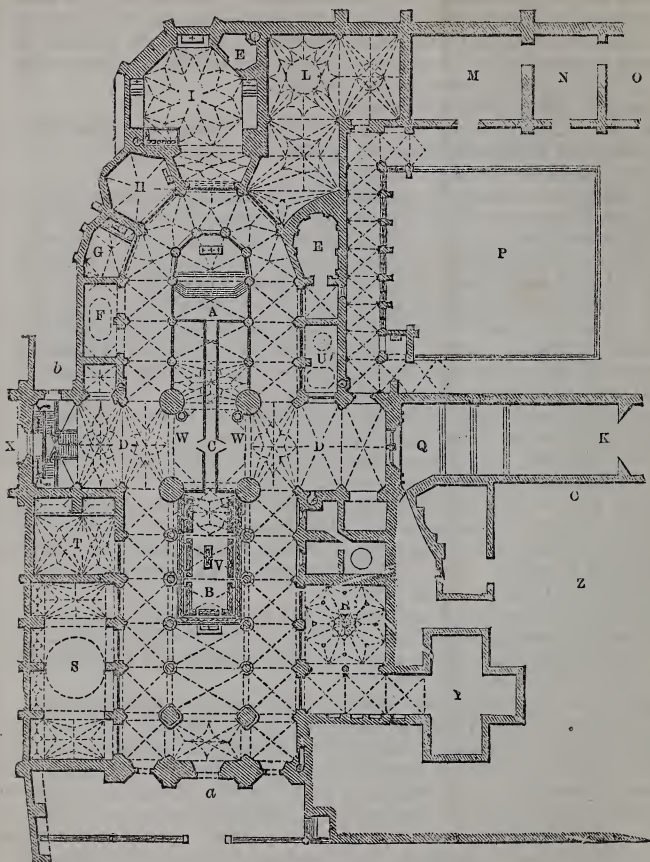
12¼ m. **Bribiesca** Stat. Pop. 3626. This regularly built town is on the Oca. In the *Colegiata* see 2 fine retablos.

[An excursion can be made to Oña (Pop. 1331) (14½ m.) to the N., where is a celebrated Benedictine convent, dedicated to San Salvador. It is built near the Ebro, and its interior is an excellent example of the early Gothic style. The finely sculptured tombs and the old paintings should be noticed.]

19 m. **Quintanapalla** Stat. Pop. 363. Here the marriage of Charles II. of Spain was ratified, 1682.

Fine distant view of Burgos and its cathedral rising out of the plain at the foot of the hill, crowned by the castle.

9½ m. **Burgos** Stat. (Buffet.) *Omnibus* to the town, with luggage, 4 rs. The river Arlanzon is crossed, and the grand old city is entered by the **Puerta de Santa Maria**.



PLAN OF BURGOS CATHEDRAL.

- | | |
|-------------------------------|-------------------------------------|
| A. Capilla Mayor. | P. Cloisters. |
| B. Coro. | Q. Puerta del Sarmental. |
| C. Lantern. | R. Chapel of the Presentation. |
| D.D. Transepts. | S. Chapel of Sta. Tecla. |
| E.E. Sacristies. | T. Chapel of Sta. Ana. |
| F. Chapel of the Nativity. | U. Chapel of San Enrique. |
| G. 14th Century Chapel. | V. Monument of Archbishop Maurice. |
| H. Chapel of San Gregorio. | W.W. Pulpits. |
| I. Chapel of the Constable. | X. Puerta Alta, or de la Coroneria. |
| K. Puerta del Sarmental. | Y. Chapel del Santisimo Christo. |
| L. Chapel of San Enrique. | Z. Archbishop's Palace. |
| M. Chapel of St. Katherine. | a. Puerta Principal. |
| N. Room of the Coffer of Cid. | b. Puerta de la Pellejeria. |
| O. Chapter Room. | c. Capilla de San Juan de Sahagun. |

Inns: The want of a really good hotel has ever been a drawback to making a lengthened sojourn. Fonda del Norte, 3 C. de Lain Calvo, out of the Plaza Mayor, dear and indifferent. Fonda de Rafaela, 10 C. de Vitoria, opposite the cavalry barracks, fair; bargain beforehand at 30 rs. a day. Fonda Monin, 7 C. de Cantarranas, out of the Plaza Mayor, commercial and Spanish, with good table; the chief public coach offices are attached thereto.

Café: El Suizo, and El Iris, both on the Espolon Viejo, at the E. extremity of which the spacious new Theatre is also situated.

Casino, over the Café Suizo.

Post Office, 58 Espolon Viejo. *Telegraph Office* in Casa del Cordon, Plaza de la Libertad.

Baths: Baños del Recuerdo in Calle de los Vadillos, 37 Calle de la Puebla.

Carriages can be hired at the inns named above for La Cartuja or Las Huelgas; both of which, however, are pleasant walks in fine weather of 2 m. and 1 m. respectively. Be careful to bargain beforehand.

Promenades: These are laid out along the banks of the river Arlanzon, and are shaded by four rows of trees. Espolon Viejo, on city side; La Isla, on the other side, down the river (leading to Las Huelgas); La Quinta, with its fountain, up the river (leading to La Cartuja de Miraflores).

Burgos, on the Arlanzon, is an ancient city of 31,711 Inhab., long the capital of the kingdom of Castile and Leon, though now in a state of dulness and decay. It possesses, as a "genuine old Gothic Castilian city," an especial attraction for the traveller in its Cathedral, and also in its other ancient edifices and historical associations. It was the residence of St. Ferdinand, of Alonso *el Sabio*, and the home of the Cid.

The city is 2867 ft. above the sea-level. Its name is derived from the Iberian *Briga*, "a fortified eminence," which is akin to the German *Burg*. It bears for arms gule, a half-length figure of the king, with an orle of 16 castles or. It was first founded in 884 by Diego

de Porcello, but was enlarged by Nuño Belchides, who married Sulla Bella, the fair daughter of the founder. The city was nominally subject to the Kings of Leon until the year 926, when Fruela II. treacherously massacred the descendants of the founder, and the city elected *Judges* (or magistrates) to govern them; the most celebrated of these were Nuño Rasura and Lain Calvo, who figure in old historical ballads. The first independent sovereign was Fernan Gonzalez, who assumed the title of *Conde de Castilla*, whose grand-daughter Nuña married Sancho *el mayor* of Navarre, whose son, Ferdinand I. of Castile, united (in 1067) the kingdoms of Leon and Castile by marrying Sancha, only daughter of Bermudo III., King of Leon. In 1085, Alonso VI. raised the rival city of Toledo to the rank of capital, which occasioned serious disputes of precedence between that city and Burgos; these were only compromised in 1349, when Alonso XI. directed Burgos to speak first in *Cortes*, saying that he would answer for Toledo. The Kings of Castile by thus removing their court from Burgos destroyed the sources of its prosperity.

Burgos has 14 parish churches, an *audiencia*, 4 hospitals, a foundling hospital, elegant theatre, prisons, barracks, &c.

Visit first the magnificent Gothic Cathedral, one of the finest in Spain, whether we regard the picturesque grandeur of the general design, or the exquisite variety and richness of the minute details of ornamentation. This archiepiscopal *see* was founded at Oca (25 m. distant). It was removed to Burgos by Alonso VI. in 1075, who at the same time gave the site of several royal palaces upon which the present cathedral was subsequently built. It was founded by Ferdinand *el Santo*, in honour of his marriage with Doña Beatriz, daughter of the Duke of Suabia, the first stone having been laid on the 20th July, 1221, by the king in person, assisted by the Infante Antonio de Molina, and Bishop Maurice, who (an Englishman by birth) had accompanied the Princess Beatriz

to Burgos. The reigning sovereign, by virtue of his title of *Señor de Vizcaya*, was one of the canons of the chapter as at Leon and Toledo. Amongst the members of the chapter who have risen to the tiara was Rodrigo Borja, afterwards Pope Alexander VI.

The Cathedral is built into the slope of a hill; its general effect being somewhat spoilt by the vicinity of mean buildings. The body of the ch. and E. end are early pointed, and mostly date from the foundation (1221); but the rest is composed of additions and alterations in later styles. The W. front, surmounted by 2 picturesque steeples of open work, 300 ft. high, flanking a fine rose-window, was added by the German architect John of Cologne (15th centy.), and is crowned by spires of most delicate open stone-work, which looks so fragile that one wonders it has not been blown away in this bleak wind-blown region. It is a pity the effect should be somewhat marred by modernised doorways. Finer and quite unaltered are the façades of the 2 transepts with their 3 sculptured doorways—the *Puerta del Sarmental*, K; the *Puerta Alta*, or *de la Coronera*, X; and in an angle of the transept, towards the E., the *Puerta de la Pellejería*, b, a later picturesque work. The gorgeous central lantern, an octagon 180 ft. high, over the crossing, surrounded by 8 light turret-spires of open work, was not completed till 1567 (Juan de Vallejo, architect). In the rear of this, at the E. end, another tower surmounts the *Condestable Chapel*.

The interior, 300 ft. long, 250 wide at the transept, 195 Eng. ft. high, is somewhat injured by the high *Coro* intruding to the extent of 4 bays into the nave, and by the huge piers raised to support the octagon.

Owing to the angle of slope on which the cath. stands, the door of the N. transept is 30 ft. above the level of the pavement of the interior of the church itself, which is entered on this side by a gorgeously decorated double *Staircase*, more for show than use, designed by Diego de Siloe, in the rich style of the Renaissance.

The *Retablo* of the high altar, opposite which hangs the banner carried by King Alfonso VIII. at the battle of Las Navas de Tolosa (see Plan, A), was designed and executed by Rodrigo and Martin de la Haya, Domingo de Berriz, and Juan de Ancheta, 1562 to 1580. It is formed of three compartments, and comprises the three orders. In the second compartment is the life-size image of the Virgin, made of silver in 1464. The rest of the *Retablo* is occupied by a number of statues and reliefs, representing subjects from the Life of the Virgin, the Crucifixion, Apostles, and Saints. At the right hand of the altar are the tombs of three Infantes of Castile, who were buried there in the 14th centy.: Don Juan, son of Don Alonso el Sabio; Don Sancho, brother of Enrique II., who was prisoner in England 1367; and his wife, Doña Beatriz. Two of the tombs are hidden by the *Retablo*. The fine silver lamp and 6 candlesticks, which are on the steps of the high altar, must be noticed. They were made at the beginning of the last century in the Renaissance style.

In the *Coro* (B) are 103 stalls exquisitely carved in walnut and box in Renaissance style, carved with subjects from Old and New Testaments by Vigarni, 1499–1512. The higher part above the Bishop's chair, and the lower seats, are more modern and by a different hand. Under the first lectern is a monument with the effigy of Bp. Maurice, the founder, 13th centy. It is composed of wood covered with metal plates, and most interesting.

In the aisle behind the high altar obs. five pieces of sculpture in high relief: 1, *Agony in Garden*; 2, *Our Lord bearing the Cross*; 3, *Crucifixion*; 4, *Descent*; and 5, *Resurrection*—three of them by Felipe de Vigarni or Ber-goña, 1499, and the two others, the *Agony* and *Resurrection*, by P. Alonso de los Rios, 1679.

The 14 chapels which surround the ch. are all distinguished by some peculiar beauty of construction, ornamentation, &c. Many of these chapels are under the patronage of different

private families. Ask for the Custode (Garzon). He will open the chapels, with the exception of that of the *Condestable*, which is under the charge of a special sacristan.

At the E. end is the gorgeous **Chapel of the Condestable (I)**, the grandest of them all, built for Don Pedro Fernandez de Velasco, hereditary Constable of Castile, by John de Cologne, 1487. It is an octagon in plan—very lofty; the roof displaying radiating groining and elaborate tracery in its vaulting, having the effect of lace-work. Obs. the finely-executed sculptured groups and reliefs under the entrance archway and in the arched recesses of the walls; stone-bowers of intricate foliage and tracery alternating with armorial shields hung awry. The principal Retablo is elaborately carved. On each side of the chapel are two smaller ones, full of fine carvings. The one to the rt. is Gothic, that to the l. of the Renaissance period. Close to this is an interesting picture of the 15th cent., with inscriptions in Dutch. Obs. also the superbly sculptured tombs of the Constable and his wife. The details of the effigies are exquisitely rendered. The lady is lying at full length on a richly embroidered cushion, with her rather diminutive lap-dog at her feet; the Constable, Viceroy of Castile, reposes in his armour by her side. To the rt. on entering there is a very good Flemish triptych—the Virgin and Child, surrounded by angels; at the sides, St. Simon and the Nativity. This picture belongs, undoubtedly, to the foundation. Enter the small vestry of the chapel, which contains the following interesting objects:—A Retablo of Renaissance work—the faces of the figures are very good; a very fine Magdalen, attributed to Leonardo da Vinci, probably by Luini. a splendid silver-gilt cross, decorated with enamel, and painted ivory medallions of scriptural subjects; a silver *Navete* for holding incense; two silver-gilt jugs; a Porta Pax; silver dish; very remarkable gold chalice, studded with pearls and precious stones; and a small

ivory triptych. The vestments are also first-rate and worth seeing.

The lofty *reja* (iron railing), the masterpiece of Cristobal Andino, 1523, is considered to be one of the best specimens of Renaissance iron-work known.

The chapel of **Santiago (L)**, which is the largest of them all, contains the monument of Abbot J. O. de Velasco (ob. 1557): and the tombs of Bp. Juan de Villacruces, 1463; Bp. Juan Cabeza de Vaca, and his brother Don Pedro Cabeza de Vaca (literally, “cow’s head”).

In the chapel of **San Enrique (U)** is the monument of Archbp. Peralta, the founder (ob. 1679). The kneeling effigy is of bronze; the tomb itself is of marble. In the upper part of the wall an old sepulchre may be seen, 13th-century work, which is said to contain the remains of the first Bishops when the see existed at Oca.

In the chapel of **San Juan de Sahagun** there are six interesting paintings on panel of the end of the 15th cent., which represent subjects from the Passion of our Lord. They are curious specimens of the early Spanish school. Another picture there, the Mass of St. Gregory, is worth looking at by art students. This chapel also contains the much-venerated figure of the Virgin de Oca, and a large number of old reliquaries of silver, ivory, &c.; and the shrine of Beato Lesmes.

Chapel of **La Presentacion (R)**, founded by Canon Lerma, 1519, contains his tomb with effigy. Obs. the admirable moulding of the statue and details of the sepulchre; and also the tomb of Canon Jacobo de Bilbao. This chapel, built in the Gothic and Renaissance styles, is one of the finest in the cathedral. The painting of the Virgin and Child is said by some to be by Michael Angelo, but is more probably by Sebastian del Piombo. It was the gift of a Florentine, Morri, and is a work of great merit.

Chapel del **Santisimo Christo (Y)**, first on entering the cath. by the W. door on rt., so called from an ancient image which has been an object of great veneration for more than six

centuries. It is supposed to have come from the East, and to have been carved there by Nicodemus. The image is flexible, and covered with painted buff leather. It is interesting as a work of art of the Middle Ages.*

The chapel of **Santa Ana** (T) has the finest *retablo* of painted wood in the cathedral, covered with sculptures and ornamentation of the end of the 15th centy. The genealogy of the Virgin is represented in the lower part, and in the centre compartment St. Joachim and St. Anne. In the centre of this chapel is a fine statue of Bishop Acuña, and against the wall near the entrance door the Gothic monument of Dr. Fernando Diez (ob. 1492), one of the best in the cathedral. This chapel, which belongs to the Duke of Abrantes, has been lately restored, in a most unsatisfactory manner.

The chapel of **Santa Isabel** must be visited; it is the first to the left entering by the *Puerta del Sarmental*. In the centre is the splendid tomb of the great Bishop Alonso de Cartagena, an admirable work of the 15th centy.

The **Cloisters** (P) of 2 storeys are very beautiful, 14th centy. The sculptures and ornamentation of the entrance doorway are excellent work of the end of the 15th centy., and represent the Baptism of our Lord, Entrance into Jerusalem, Descent into Hell, and figures of Prophets. Obs. the interesting life-size statues between the arches in the cloisters. Those of Abraham and St. James, on each side of the old sacristy, are of the 13th centy. Look at the statues of St. Ferdinand, holding a ring in his hand, and his queen, D^{na} Beatriz. The tradition is, that they were placed there in remembrance of their marriage at Burgos. Inside one of the arches, to the right of the entrance doorway, is a good triptych, representing the Adoration of the Magi. The chapel, dedicated to St. Jerome, in the first

of the angles which look to the inner court, has a *retablo* of the Renaissance period.

From the cloister you enter the **Old Sacristy**. The carvings over the doorway represent the Descent from the Cross. This room must be well examined in its architectural details. The groups of sculptures where the arches spring from, represent hunting subjects. Ask to see the collection of embroidered vestments brought from Bâle, in the 15th centy., by Bishop Alonso de Cartagena.

In another chamber (N) is preserved **El Cofre del Cid**, a trunk clamped with iron and now attached to the walls, which the Cid filled with sand, and then pledged to the Jews as full of gold, for a loan of 600 marks, which he afterwards honestly repaid.

Adjoining this is the **Chapter-house**, with flat mosaic wood ceiling of *Moresque* character (*parqueterie*), coloured with gilt pendants. Here is a well-painted Crucifixion, by Matias Cerezo.

Ascend one of the towers; fine views of the city, with the convents of *Miraflores* and *Las Huelgas*, to the rt. and l. (when looking down upon the river).

Turning to the rt., up the hill, in the *Calle Alta*, is the arch erected by Philip II. in honour of Fernan Gonzalez. Near this, by the entrance to the cemetery, is the site of the house where the Cid was born, 1026, marked by a pillar and 2 obelisks. The house itself was removed in 1771. The Cid died at Valencia in 1099.

The **Castle** has a fine Moorish gateway; it was the residence of the early kings and counts of Castile. It was built by Belcides (about the year 890). Here, in 959, Count Fernan Gonzalez brought Garcia, King of Navarre, a prisoner, and confined him for thirteen months. Here Alfonso VI. of Leon was also imprisoned by the Cid. In 1270 San Fernando here received Santa Casilda, daughter of the Moorish king of Toledo, who was converted to Christianity. In it was

* Read, in Rozmiltal's 'Travels in Spain in 1465,' Stuttgart, 1844, the curious account of this image.

celebrated the bridal of the Cid, and of Edward I. of England with Eleanor of Castile; here Pedro the Cruel was born.

The ruins of the castle (destroyed by fire, 1736) were used by the French in the erection of fortifications.

SIEGE OF BURGOS, 1812.

“Burgos was the *dépôt* for the army of Portugal, and held the reserve stores for that portion of the French forces. The garrison consisted of 1800 infantry, besides gunners, commanded by Dubreton. Wellington approached it, with a view of removing this obstacle to his advance into France, for it commanded the main road. His force consisted of 32,000 men; the castle was invested by 12,000, the remainder forming a covering force. The works, still visible, enclosed the rugged hill between which and the river the city is situated. An old wall, with a new parapet and flanks, formed the first line of defence; a kind of field intrenchment within the first line the second; the third line, similarly constructed, contained the two elevated points on which now stand respectively the ruins of the White Convent, which was intrenched, and the keep of the castle, which was surmounted by the Napoleon Battery. This last commanded the S., E. and W., while on the N. was a hornwork 300 yards distant from the castle: 9 heavy guns, 11 field-pieces, and 6 mortars formed the armament. The works were in good condition, but water and provisions were scarce. The means for attack were utterly inadequate, consisting only of 3 18-pounder guns and 5 24-pounder howitzers, with a small supply of ammunition and 900 intrenching tools. On the 19th of September, 1812, the siege was begun, and the hornwork captured by assault. Guns were mounted in it by the besiegers, and fire from them opened on the 22nd. On the same night an attack by escalade was attempted against the first line of defence; this

failed completely, and those engaged in it suffered heavy loss. Meantime the saps were being pushed forward against the work, but the heavy rain which fell washed the earth into the trenches, and the garrison picked many men off from a work raised on the right of their defences, which flanked the advance. On the 27th an assault was made from the saps, which had been pushed to within 20 yards of the walls. This assault failed because the mine constructed to blow in the escarp did not blow down enough to allow of a footing for the assaulting column on its ruins. However, the guns being brought from the hornwork close to the walls, a breach was commenced, but the French fire was so heavy that they were withdrawn to their original position. On the 2nd of October a double assault was ordered, one column to attack at a breach to be formed by the explosion of a new mine to the right of the old breach, and the second at the latter. This attack was successful, and lodgments were formed in the breaches. On the 5th of October the French made a sortie, and carried off the tools of the party working at the old breach and destroyed the lodgments. These were, however, repaired by the besiegers, and a mine was begun under the church of San Roman at the S.E. of the fortress. On the 18th of October a fifth assault was ordered; the mine under the San Roman was exploded; the attacking columns rushed in, but, meeting a heavy resistance, and being unsupported from the rear, were forced back and lost also the lodgments on the breach. Reinforcements for the French being now at hand, Wellington raised the siege and began his retreat on Madrid. Having to cross the bridge under fire from the castle, he muffled the wheels of his carriages with straw and crossed at night; the garrison were aroused by the galloping of some Spanish horsemen over the bridge and fired on the rear of the retreating army. The failure of the siege may be considered due to the want of means and time, but the

greatest praise is due to Dubreton for his skilful and daring defence.”—*E. D.*

The fortifications were subsequently destroyed by the French under Reille (June 14, 1813), upon the report that Wellington was again marching to besiege the place. This castle, which had before baffled the Duke, had been left unrepaired and unprovisioned by the French, in spite of the express orders of Buonaparte; and Wellington reached it without obstacle, to the Emperor's infinite surprise and indignation.

Churches.—Proceeding along the Calle del Cuadro from the W. façade of the Cathedral, we reach the **Ch. of Santa Agueda** (or Gadea), pure early Gothic, one of the *Iglesias juraderas* (i.e. of purgation by adjuration). The Cid compelled Alonso VI. to purge himself by an oath from the charge of assassinating his brother. The oath was taken upon an iron lock, which is still affixed to the wall.

At the N.W. angle of the Cath. is **St. Nicolas** (date 1505), chiefly remarkable for a richly-carved stone *Retablo*, a refined work of art representing events of the Saint's life, the Trinity, the Holy Father, St. Michael, and a number of exquisite small figures in the Flemish style: it is on no account to be passed by. St. Luke is represented painting at an easel. Opposite the entrance there is a *retablo* with 8 interesting early Spanish pictures. Several tombs in the church are also worth looking at.

Still higher, under the Castle, is **San Esteban** (date 1280–1350). It has a good W. doorway with sculpture, a Gothic gallery at W. end, rose-windows and a very finely-carved pulpit. The balustrades of the upper choir are very effective. Notice also the Renaissance tombs resting against the pilasters at the foot of the church: the arch and all the ornamentation of the chapel at the left of the door of the sacristy. The interior of the chapel, which contains the font, is worth notice, and the different sepulchres let into the walls

—16th-centy. work. In this sacristy may be seen a very remarkable early picture, the Last Supper: round the table-cloth runs a Cufic inscription. Although the artist had evidently seen Leonardo's masterpiece, this picture is by a Spaniard. Walk through the Gothic cloisters. Leaving the church from this side, the view is very fine. The church suffered much from the siege in 1812.

San Gil, to the extreme N. of the city, is a cross church of 14th centy., with late additions. See 2 rich *retablos* in N. and S. side chapels. They are Gothic sculptures of the end of the 15th centy. Obs. the details, the lace-work of the canopies and ornamentation, which is most admirable. The large chapel of the **Natividad**, to the l. of entrance door, is very good, and the *retablo* fine. Renaissance sculpture of the beginning of the 16th centy. At the rt. there is a Flemish picture, which represents the Descent from the Cross, with the Virgin, St. John, and Mary Magdalen. The *Iron Pulpit* is very elegant; it belongs to the 15th centy., and is covered with delicate ornamentation. This church contains a great number of tombs, most of which are interesting.

The grand gateway of **Sta. Maria**, attached to the old city walls, facing the river, shows the original massive work of the 15th century in the rear, but its front is semi-Italian, raised by Charles V. and decorated with statues of the Cid, Fernan Gonzalez, Count Diego Porcello, Nuño, Rasura, Lain Calvo, and other Burgalese worthies, and is flanked by bartizan turrets.

In the **Town Hall** (*Casa del Ayuntamiento*) are preserved the *bones of the Cid*, removed hither 1842 from San Pedro de Cardeña, and placed in a glazed case of walnut-wood, in which you behold his skeleton, skull, a bottle full of his dust, and the skeleton, without skull, of his faithful Ximena. The room is fitted up with modern upholstery as a chapel.

In the back streets, Calle Lorenzo,

Avellanos, and San Juan, are some houses of the 16th centy.

There are still a few ancient mansions in Burgos, the most interesting of which are the following, viz.:—**La Casa del Cordon**, on the Plaza de la Libertad, now the residence of the Captain-General. It derives its name from the Cordon or Order of the Teutonic Knights, connecting the arms of Mendoza Velasco carved on its front, and is a rich specimen of domestic Gothic architecture, having been erected by the Condestable Velasco, whose monumental chapel forms a chief feature in the Cathedral: its front and courtyard is in the latest style of Gothic. **Casa de Miranda**, in Calle de la Calera; with noble patio and elegant fluted pillars. **Casa de Angulo**, close to the former palace. Obs. its fine portal. The **Casa del Conde Villariezo**, in the Calle de los Avellanos, is a building of the 10th centy., where the Constable Alvaro de Luna was imprisoned.

ENVIRONS.

a. A pleasant walk of 1 m. down the Paseo de la Isla, and across the Arlanzon, brings us to the **Convent of Las Huelgas** (the pleasure-ground), belonging to the Cistercian order. The traveller should visit it betimes, for the ch. is closed after 12 o'clock noon. It was founded (1187) by Alonso VIII., to expiate his sins, and to gratify the wish of his queen, Eleanor, daughter of our Henry II. It is still occupied as a nunnery; male visitors may enter the transepts of the church: an iron grating divides the crossing from the nave, which is occupied by the nuns. A forlorn village occupies part of the enclosure. The ch. and its cloister are fine examples of simple early pointed Gothic, erected 1279 by King Ferdinand III., somewhat severe and English in character, and "entirely free from any Moorish influence." The nave, chapter-house, and nuns' cloister (with round-arched, Romanized arcades), are not accessible, except sometimes to ladies. This Chapel Royal was the burial-place of the early

kings of Spain: here are the tombs of the founders, and of Alfonso VII., Alfonso VIII., his queen Leonora, Alfonso X. (*El Sabio*), although his body is at Seville, Enrique I., and other regal personages. Various kings of Castile were knighted here, after performing their nocturnal vigil before the altar, amongst whom were St. Ferdinand and Alonso XI. Here was also knighted (in 1254) our Edward I., by Alonso *el Sabio*. No convent ever had more extraordinary privileges. The abbess was a princess-palatine, and inferior in dignity to no one but the queen. She was mitred, and possessed the rights of a "*señora de horca y cuchillo*" (i.e. with rights of life and death). She was also styled "*Por la gracia de Dios*." The nuns must all belong to the nobility, and bring a dowry; they appear daily in their magnificently carved stalls during the high mass. Amongst the nuns who have here taken the veil were Berenguela, daughter of St. Ferdinand, Maria of Aragon, aunt to Charles V., and other royal personages. In the **Capilla de Santiago** is preserved the articulated statue of Santiago which performed the ceremony of knighthood, and also on some occasions placed the crown on the heads of monarchs. In the nuns' choir is kept the highly interesting embroidered banner, which was taken from the Moors at the victory of the Navas de Tolosa.* The splendid red violet tapestries, which hang inside the nuns' choir, are very fine. These and the green ones, in the outer church, woven in the same manner with gold, were the gift of Philip le Bel, early 16th centy. In the outer cloister, near the entrance to the church, are 4 tombs of the 13th and 14th cents. Those at the rt. are very remarkable. Obs. the one in the form of a temple, with small figures running round the lower part. The tower of the church, with storks' nests, is most picturesque. Continuing the walk beyond Las Huelgas is the **Hospital del Rey**, founded for poor pilgrims. Over the entrance is a

* See Riaño's 'Spanish Industria' Arts,' published by the South Kensington Museum.

richly coroneted ornamental work with niches, shields, &c., and a finely-carved oak door; in the upper part is represented Adam and Eve; in the lower, St. Michael, St. James, with groups of pilgrims and sick poor. The inside of the church is uninteresting. Opposite to it there is a good façade of the Renaissance period.

b. On no account omit to visit the Cartuja de Miraflores, open 8-12, 3-6. It is another pleasant walk or drive of 2 m. from the city. Cross the Arlanzon, and ascend the l. bank by the shady Paseo de la Quinta. Traversing the rly. and ascending under an ancient archway the convent lies before us. The ch. was erected on the site of the palace of Enrique III., by his son Juan II., in 1441, who in 1442 granted the estate to the Carthusian order. It was accidentally burnt in 1452, but was restored by Enrique IV., and finished in 1448, by Queen Isabel the Catholic, as a monument to her parents. The church, as usual in Carthusian convents, is divided into three portions—the outer one for the people, the middle one for the lay monks, and the innermost one for the *Sacerdotes*. It was designed by Juan de Colonia, and at his death his sons were employed to finish it. The interior consists of 5 bays, is 63 ft. high, 135 long, and ends in an apse. In the centre is the Coro, surrounded by screens, which with those in the E. are composed of elaborate carvings canopied over. On entering, the eye is arrested by the *alabaster monument* of Don Juan II. and his wife Isabel of Portugal, one of the most elaborate specimens of rich and varied sculpture in Europe. Their recumbent effigies in robes of state are admirably executed. The tomb is octagonal in shape: at the corners 16 lions support the royal arms, and the sides intervening are filled with subjects and figures from the New Testament in the finest style of art. In a recessed arch, entwined with vine foliage like a fringe of lace, is the very impressive kneeling figure of their son the Infante Alonso, d. 1470. These superb monuments are the

masterpieces of Gil de Siloé, sculptor, 1489-93. Obs. the *Retablo* of the High Altar, a most elaborate composition by the same sculptor and Diego de la Cruz, of events from the life of our Saviour, with a Rosary and Crucifixion. Obs. at the foot of the retablo, on either side, the kneeling effigies of the king and queen. At the rt. is a fine Gothic carved seat, where the priest sat during the sermon. The stained-glass windows are interesting. In the sacristy there is a good painting on panel, the Annunciation of the Virgin. Visit the chapel of St. Bruno to the l. of the central nave: the head of the statue is good. Opposite hangs a large painting on panel, divided into three compartments, with inscriptions on the horses' harness. It represents the way to Calvary, the Crucifixion and Burial of our Lord. In the chapel of Miraflores, a hideous specimen of painting, the small sculptured image of the Virgin, which is on the high altar, is worth noticing.

c. San Pedro de Cardeña is situated 5 m. beyond Miraflores (7 m. from Burgos) over dreary downs by a track but rarely available for wheels. This, combined with the convent having been modernised in 1736, renders it scarcely worth a visit. It is of the Benedictine order, was founded (537) by Queen Sancha, in memory of Theodoric, the son of Doña Sancha, and her husband the King of Italy, who died whilst out hunting, at the fountain of *Caradigna*, whence the present name. The convent was a favourite of the Cid, whose body, in accordance with his dying request, was borne upon his war-horse, *Babieca*, and here buried, 1099. His empty monument now stands in a small side chapel. The effigies of himself and his faithful Ximena are placed on stone pedestals. Twenty-seven monuments of the Middle Ages still remain, and also some few anterior to the 15th centy.*

40¼ m. Torquemada Stat. Pop. 2694.

* For further information consult the 'Historia del Templo y Catedral de Burgos,' by Martinez. Burgos, 1866.

Near here Cuesta's army fled before the French, 1808.

13 m. Venta de Baños Junct. Stat. for Palencia, and thence to Santander (Rte. 24) and Leon (Rte. 45). Buffet at the station, with an excellent dormitory near; good and clean bedrooms, 10 r. a night. Half a mile distant is the village of Baños de Cerrato, Pop. 545. The small and interesting ch. was built by Recesvinto, A.D. 661. The original walls and curious arch of the presbytery still remain.

12½ m. Aguilarejo Stat. Near this stat. are the ruins of the *Convent of Sta. Maria de Palazuelos*.

The River Pisuega is crossed by a bridge of 9 arches.

4 m. Cabezon Stat. Pop. 1014. Here Bessières defeated the Spaniards under Cuesta.

The sight of numerous chimneys rising against the sky prepares the traveller for a place of some commercial activity in the city of

8 m. Valladolid Stat. (Buffet.) Here is the central depôt of the rly. (extensive engine-works).

VALLADOLID. Pop. 54,792. *Inns*: Fonda del Siglo; Fonda del Peso; Casa de Huespedes, Calle Nueva, No. 4—none good.

Omnibus (fare 3 rs. each person) and *cabs* ply in the streets.

Post-office.—Plazuela de los Arces.

Cafés.—Suizo, in Calle de la Constitución; Calderon, under the theatre of same name; and Moka, in the Calle Isabel Segunda.

Teatro de Calderon, opposite the ch. of las Angustias—it will seat 2650 persons; *de Lope de Vega*, constructed to accommodate 1500 persons.

Plaza del Toros.—Fights during the annual fair (20th to 30th Sept.).

Casino (Circulo): it occupies part of the building devoted to the Theatre de Calderon. Strangers are admitted upon the introduction of a member. 'Galignani's Messenger,' and all French papers, arrive by the early morning train.

Bankers.—Jover and Co., Plazuela del Ochavo.

Silversmiths.—Calle de la Plateria.

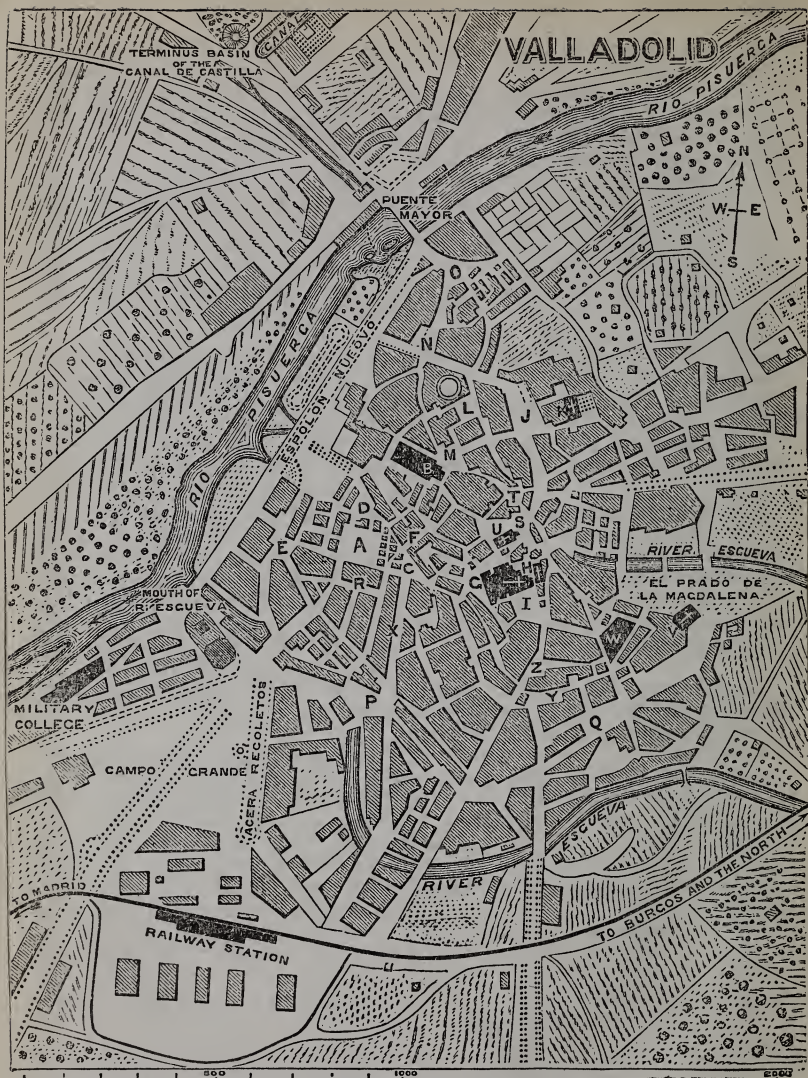
Valladolid was famed for its silver plate, sacred and profane; and though her artists have fallen off in skill, they still carry on a considerable business in coarse articles.

Promenades.—Espolon, on the left bank of the Pisuega, and El Prado de la Magdalena, are the resorts in summer evenings; in winter the San Francisco, on the S. side of the Plaza Mayor, and the Acera de Recoletos on the S. side of the Campo Grande.

This city, whose name comes from the Moorish *Belad-Waled* (Land of Waled), is situated on a plain 2100 ft. above the sea-level, on the banks of the Pisuega and other streams favourable to manufacturing industry. It is the centre of the corn trade of Castile. In the 15th centy. it became the residence of the kings of Castile under Juan II., and was the seat of the Court until Philip II. made Madrid the capital. Few cities in Spain suffered more severely from the French; many of the finest buildings were stripped and ruined by them.

There is a Spanish Protestant church and school here.

The Cathedral, a Græco-Italian edifice, by the architect Herrera, begun 1585 by order of Philip II., stuck fast a few years after, and has remained a fragment ever since. It consists of a nave of 4 bays, 250 ft. long by 150 broad. The naked walls are without the slightest ornament, and the exterior of the edifice (as altered by Churriguerra) is ungainly. The choir stalls are very good; those which came from the convent of St. Paul were designed by Herrera. Visit the chapel of the benefactor of Valladolid, Count Pedro Ansures. The cloister is Doric. There are many interesting things in the archives—the papers date from 1517—a collection of portraits of the bishops of the diocese, and the model of the cathedral as designed by Herrera. In the *sacristy* is a silver custodia, 6 ft. high, weighing 63 kilos. The principal subject represents Adam and Eve in Paradise; it deserves the



PRINCIPAL CHURCHES, SQUARES, STREETS, &c.

special attention of the traveller. It is Juan de Arfe's masterpiece, dated 1590.

Close at hand is the **Ch. of Sta. Maria la Antigua**, marked by its fine tall steeple, Lombard in style, which, as well as the body of the nave, dates from about 1200, while the E. end is later. This is an interesting pure Gothic ch. of parallel triapsal plan, with roof richly groined. Obs. on N. side the remains of the beautiful old external (see Street) cloisters. The retablo of the high altar, by Juan de Juni (1556), a much-vaunted piece of sculpture, has the fault of extravagant distortion.

The following later Gothic churches are distinguished by richness of style and profuse ornamentation.

San Pablo. It was partly rebuilt, 1463, by the Card. Juan Torquemada, the cruel inquisitor, and it was continued in the 17th centy. by the Card. Duke of Lerma, whose arms are seen on the upper part of the façade, above the beautiful portal of the finest Gothic flamboyant style, which is enriched with statues, foliage, thin tracery, and armorial decoration. This ch. was gutted, stripped, and despoiled by the French, and has lately been restored. Adjoining it is the

Colegiata de San Gregorio, one of the magnificent foundations of Cardinal Ximenez, dated 1496, having also a splendid façade (rich in heraldic ornament) and portal, which runs up into an armorial tree. In the Patio there is a very fine example of a window, with decorations in stucco, in the Moorish style. The quadrangle and staircase of the convent are splendid, and are undoubtedly among the finest things at Valladolid; notice the artesonado halls (once library) and chapel. This edifice was ruined by the French.

The **Church of San Martin** has an interesting tower of Romanesque style; the arches inside the church are pointed.

San Benito. The convent is now a

barrack. The ch., which is about to be restored, was begun 1499. The interior very fine, roof richly groined. It has a choir gallery at the W. end, besides one on the ground enclosed with an iron grille.

La Magdalena, 1570, bears on its W. front the arms of its founder, Bp. Pedro de la Gasca, whose monument it contains, as well as a Corinthian retablo, both masterpieces of Esteban Jordan, 1571, 1577.

In the **Ch. of Nuestra Señora de las Angustias** (date 1604) the high altar is ascribed to Pompeo Leoni. La Madre Dolorosa, called also "La Virgen de los Cuchillos," from 7 swords piercing her breasts, arranged like a fan, is the masterpiece of *Juan de Juni*.

At **San Lorenzo** there is a curious painting which represents a procession in the time of Philip III.

The small chapel of **Portaceli** has a splendid retablo and altar of coloured marbles and bronzes.

The Church of **La Cruz**, Calle de la Plateria, contains some fine wooden sculptures by Gregorio Hernandez.

At the Church of **La Antigua** there is a good retablo by *Juan de Juni*.

Colegio de los Ingleses, Calle Real de Don Sancho, was endowed by Sir Francis Englefield (one of the most zealous adherents of Mary Queen of Scots), who withdrew to Spain after her execution. Philip II. granted certain privileges in 1590, which the College still enjoys. 45 students from the United Kingdom are the usual number educating for the priesthood.

Colegio de los Escoceses, Calle del Salvador (formerly a Jesuit College), was founded about 1790, for the education of Catholic priests for North Britain. 20 young Scotchmen are constantly under tuition.

Museo (formerly the Colegio de

Sta. Cruz), near the Cathedral. A receptacle has been made in the Colegio de Sta. Cruz for the monuments, sculptures, pictures, &c., stripped from desecrated churches by the French and Spaniards, but not carried off. Here may be studied the works of Juan de Juni, probably Italian, and the native sculptors Hernandez and Berruguete. The pictures by *Rubens* which were carried off by the French army in 1808, and afterwards returned, were painted for the convent of nuns at **Fuensaldaña**. They represent: No. 1, Assumption of the Virgin. No. 138, St. Anthony of Padua and Infant Saviour. No. 140, St. Francis and a Lay Brother.

The portrait of the founder of the Colegio de Sta. Cruz, Cardinal Pedro Gonzalez de Mendoza, is at the entrance. The choir stalls which belonged to the Convent of St. Francis are arranged round the first gallery.

The most important pictures contained in the large saloon are: The **Fuensaldaña**, *Rubens*; No. 137, San Diego, *Carducci*; No. 5, Annunciation, *Jose Martinez*; No. 13, Last Supper, *Antonio Pereda*. The two fine statues of the Duke and Duchess of Lerma, by *Pompeio Leoni*, from the convent of **San Pablo**, are in this room. The choir stalls are by Berruguete. They come from the church of San Benito, and will probably be restored to their former position when the church is restored.

1st Room.—Nos. 5 and 9 are by *Carducci*; The Porcincula, *Diego Diaz*.

2nd Room.—St. Peter, *Ribera*.

3rd Room contains an interesting collection of early Spanish paintings on panel.

4th Room.—A good picture of a Holy Family, by *Diego Diaz*.

5th Room.—Some indifferent productions by *Palomino*. On a table a model by *Gil de Palacios*.

6th Room.—St. Joachim and St. Anne, *Murillo* (?).

7th Room contains a good Retablo and some pictures of the school of *Ribera*.

8th Room.—Old paintings of the early Spanish schools.

9th Room.—No. 16, a St. Bruno, by *Zurbaran*. Temptations of St. Anthony, by *Bosch*.

The wooden sculptures are very remarkable, and the Spanish school is nowhere better represented than at Valladolid. Obs. especially in the first room three statues by *Berruguete*. No. 2, the masterpiece of the sculptor *Hernandez*, Saint Teresa; No. 3, Saint Francis, and No. 7, Christ carrying the Cross, are by the same master. No. 20, Saint Bruno, and No. 22, The Virgin, are by *Berruguete*; No. 24, St. Anthony, by *Juan de Juni*.

The 2nd room contains an interesting Gothic bas-relief; and No. 29, The Death of our Lord, a fine composition, by *Hernandez*.

The 3rd room, No. 23, a Pietà; and No. 36, by *Hernandez*. No. 37 is a striking group of St. Simon receiving the scapulary from the Virgin, by *Juan de Juni*.

There are two fine crucifixes in the Sala de Juntas, and some bronze cabinets which were made for Philip V.

There is a Library of 14,600 vols. and 200 MSS.; open from 10 A.M. to 2 P.M., free.

The University is a heavy Churrigueresque building of the 17th centy.; the front is loaded with massive statues of the Sciences. It is resorted to by students of law and medicine.

El Palacio was built, 17th centy., by the Duke of Lerma, and purchased for the Crown by Philip III. It has a noble Patio, with 2 cloistered galleries, adorned with busts of Roman Emperors and arms of the provinces of Spain. Here Buonaparte resided, Jan. 1809.

REMARKABLE SQUARES, HOUSES, &c.

Plaza Mayor, in the centre of the city; here are the best shops. The S. side, *la Acera de San Francisco*, is the winter lounge of idlers and gossips, and is a minor *Puerta del Sol*. In this plaza, grand spectacles, executions, and bull-fights used to take place. On this spot Berenguela made over her crown to her son, St. Ferdinand, July 1, 1217. Here also was beheaded, on

June 2, 1452, that spoilt child of fortune, Alvaro de Luna, the favourite of Juan II., deserted, after long services, by his master, a shallow, false, and feeble king, influenced alike by poets and courtiers, and alternately their dupe and tyrant. Alvaro for thirty years had really held the sceptre, keeping down the turbulent aristocracy with a rod of iron: his death was courageous, as became a knight; humble, as became a Christian. Here, again, Charles V., on a grand throne, wisely pardoned the *Comuneros*. Here his son, Philip II., celebrated, Oct. 7, 1559, the first memorable *Auto de Fé*. Such spectacles were of frequent occurrence here during the rule of the Inquisition.

Campo Grande, situated between the rly. stat. and the town. Here Napoleon I. reviewed 35,000 troops in Jan. 1809.

The *Acera de Recoletos*, on the S. side, is a winter promenade.

Columbus died at his house, No. 7, *Calle de Colón*, on the 20th of May, 1506. His bones were removed to San Domingo in 1536, and from thence to Cuba in 1795.

Cervantes resided at the house, No. 14, *Calle de Rastro*, and it is supposed that he wrote the first part of his *Don Quijote* here after his return from slavery.

Don Rodrigo Calderon, the minister of Philip III., lived in the house No. 22, *Calle de Teresa Gil* (he was beheaded Oct. 21st, 1621).

Philip II. came into the world in a large house opposite *San Pablo*, on May 21st, 1527.

Juan de Juni, the sculptor, painter, and architect, lived and died in the house, No. 39, at rt.-hand corner of the *Calle de San Luis*, near the *Campo Grande*. Hernandez purchased it soon after the death of his fellow-sculptor, and here he also lived until his death, 22nd January, 1636.

Berruguete lived opposite St. Benito el Real. He began life as an *Escribano del crimen* to the Chancilleria, or crown-side attorney; from the desk of chicanery he passed into the noble studio

of Michael Angelo, and became immortal. The inæsthetic authorities of Valladolid, so far from raising a monument to his glory, have converted his house into a barrack, as the palace of the princely Benavente was turned by them into a foundling hospital.

In the house, first to the rt. going out of the *Plazuela Vieja* into the *Calle de San Martin*, Alonso Cano is said by libellers to have killed his wife.

Fabio Nelli, the Mæcenæ of Valladolid, lived in the *plaza* which still bears his name; obs. the fine old house with Corinthian *patio* and medallions.

In the *Casa de las Argollas*, so called from the "iron links," Alvaro de Luna was confined before his execution; the *artesonado* ceiling of his dungeon of state was magnificent.

The *Casa del Sol*, a handsome edifice opposite San Gregorio, was the abode of Diego Sarmiento de Acuña, Count de Gondomar, ambassador from Philip III. to James I. of England,—a learned man and no mean diplomatist. He died here, Aug. 1, 1626.

Look also at the *Casa de Villasantés*, in the *Calle del Rosario*, and at the *patio* of the *Casa Revilla*, corner of the *Calle de la Ceniza*.

A railway is projected from Valladolid by Soria to Calatayud, 1882.

Diligences to Benavente, Salamanca, and Segovia. *Barges* leave daily by the Canal of Castille for Palencia, fare 12 rs.

EXCURSIONS.

To **Simancas** (Pop. 1258): 7 m. on the road to Zamora. *Inn*: Casa de Huespedes del Hojalatero, not good. Here the bulk of the Spanish archives are deposited. (See Route 20.)

8 m. **Viana Stat.** Pop. 385. Iron bridge over the Duero.

3 m. **Valdestillas Stat.** Pop. 918.

5 m. **Matapozuelos Stat.** Pop. 1459.

4 m. **Pozaldez Stat.** Pop. 2139.

8 m. **Medina del Campo Junction Stat.** Change for Zamora and Salamanca (Rtes. 15, 18). (*Inns*: *Parador del Norte*, 5 m. walk from the station; one of the best managed hotels in Spain, and moderate in

price.) The "City of the Plain," the finest wheat-growing district in Spain—a dull but most picturesque old town. Pop. 5123. The principal church of **St. Antolin** is built of brick; it is Gothic in style, and was founded in 1503. The **Retablo** (Renaissance) is of 5 stages. In the sacristy is a good painting of **St. Antolin**; also a **Pieta**. In the chapel of the **Hospital**, now a barrack, is the tomb of the founder, 1591, and a good iron *reja*.

Visit the **Castillo de la Mota**, which rises out of the plain. This picturesque brick building, with bartizan turrets, was built by **Fernando de Carreño**, for **Juan II.**, in 1440, on the site of the Roman **Methimna**; it was enlarged by **Queen Isabel** in 1479. It was the prison of **Cæsar Borgia**, and in it **Queen Isabel the Pious** died, Nov. 26, 1504, in the 54th year of her age and the 30th of her reign. Here also, in 1555, **Juana la Loca** held her court.

Rly. to **Segovia** projected.

3 m. **Gomez-Narro** Stat. Pop. 431.

10 m. **Ataquines** Stat. Pop. 1292.

9½ m. **Arévalo** Stat. Pop. 3595.

Diligence to Segovia. In its royal palace (now in ruins) resided **Queen Isabel**, **Charles V.**, **Philip II.**, **Philip III.**, and **Philip IV.** The **Adaja** river is now crossed on a viaduct of 4 arches of double tier.

6 m. **Adanero** Stat. (the town—Pop. 1070—is situated 3 m. l. of the stat.). See outline of hills of **Somosierra** to the l.

6¾ m. **Sanchidrian** Stat. (Pop. 976), 2850 ft. above the sea-level. About here are extensive pine-woods.

4½ m. **Velayos** Stat. Pop. 1023. The country here is richly wooded with *ilex*.

6 m. **Mingorria** Stat. Pop. 1111. Chaos of granite blocks.

8¾ m. **AVILA** STAT. *Buffet* at station, ½ m. from the town. *Inns*: *Fonda del Ingles*, but now managed by a native, 30 rs.; very fair. *Fonda de la Victoria*, from 20 rs. a day. Both near the Cathedral; both have omnibus to the station.

Also several *Casas de Huespedas*;

that in the **Plazuela de San Pedro**, No. 6, can be recommended.

Avila (Pop. 9115) is 3496 ft. above the sea-level. It presents a noble specimen of a mediæval wall-girt city, and is undoubtedly one of the most picturesque towns in Spain, and on no account to be passed by without a visit. Its granite walls are perfect; they were begun in 1090, and are 40 ft. high and 12 ft. thick, and there are no less than 86 towers and 10 gateways. To form these gateways two of the towers are brought near together, carried up higher than the rest, and connected together by an arch. Before the use of artillery the city must have been impregnable, for every point commands the plain below the hill upon which it is built, and even the grand Cathedral is half church, half fortress. **Avila** is placed near the **Sierra de Avila**, which in winter is snow-capped; it is a charming retreat from the summer and autumnal heats of the metropolis of Spain, for the *parameras* are always fresh, the *vega* is wonderfully fertile, and many are the sweet valleys which lie enconced between the hills, watered by gloriously picturesque trout streams. In winter there is excellent wild-fowl shooting, and a wolf may often be met with.

Avila, says the Spaniards, was originally called *Abula*, after the mother of **Hercules**, by whom the first city which bore that name is said to have been founded B.C. 1660. Whoever may have founded the original city, the city which now exists was rebuilt by **Don Ramon of Burgundy** (son-in-law of **Alonso VI.**), in the year of our Lord 1088. The wall was built under the superintendence of two foreigners,—**Cassandro**, a master of geometry and a Roman, and **Florian de Pituenga**, a Frenchman. The streets of **Avila** are narrow and tortuous, but picturesque. The city is the see of a bishop suffragan to **Valladolid**, and it has a university and military college.

The Cathedral is dedicated to **San Salvador**, and was commenced A.D. 1091 under the superintendence of **Alva**

Garcia, a native of Estella, in Navarre. Examine its strong *cimborio* and its *apse*, with castellated machicolations, which forms one of the towers of the city walls. The north door is of grand dimensions, with statues in each jamb. The tympanum is sculptured with our Lord in the centre, the Betrayal and Last Supper below, and the Coronation of the Virgin above. The Cathedral, although commenced 1091, in "its general character is thoroughly that of the end of the 12th, or early part of the 13th centy., with considerable alterations and additions at later periods."*

The severe interior (less blocked up by the *coro* than usual) is very striking. Notice the forms of the windows, especially the upper ones, almost in the very arches of the roof. The stained-glass windows are very fine. The *Retablo* of the high altar is exceedingly grand. It is of the time of Ferdinand and Isabel, and is divided into five sides—three stages in height—each side with a rich canopy. The lowest stage has St. Peter and St. Paul painted in the middle of the panels, with 4 Evangelists and 4 Doctors on either side. The second stage has for its centre the Transfiguration, with the Annunciation, the Nativity, the Adoration of the Magi, and the Presentation in the Temple, at its sides. The third and last stage has the Crucifixion in the centre, and the Agony, the Scourging, the Resurrection, and the Descent into Hell, at the sides. The pictures of this retablo are by Santos Cruz, Pedro Berruguete, and Juan de Borgoña: they were painted in 1508, and are among the oldest in Spain. The richly-carved woodwork in which the paintings are framed is a jumble of styles, the canopies being Gothic, whilst the columns themselves are thoroughly Renaissance.

The *Silleria del Coro* is excellently carved, with an affinity of saints, &c., and is the work of Cornielis, 1536-47: the fittings of the *coro* are all Renaissance. Obs. the two fine iron pulpits,

* Vide Street's 'Gothic Architecture of Spain,' 1864, p. 164.

one of the 15th, the other of the 16th centy., admirable specimens of Spanish iron-work. Near them are two altars made of alabaster in 1525, covered with carvings in the Renaissance style. To the east is the usual metal *reja*, and the low rails which enclose the passage between the *coro* and the *capilla mayor*. In the *trascoro* remark, among some fine reliefs, an Adoration of the Kings, a Flight into Egypt, and a Santa Ana. Obs. also particularly behind the *Capilla Mayor*, the beautifully carved tomb of the learned Alfonso Tostado de Madrigal, who was bishop of Avila about the year 1450, and hence called *el Abulense*; his effigy, carved by Berruguete, is of alabaster, and represents the prelate in the act of writing, which was the joy and the business of his life (obit 1455, aged 55). He is said to have written three sheets per day, every day of his life; he was considered the Solomon of his age.

The chapels are interesting. In that of *San Nicolas* there is a sepulchre called *de los imagenes*, covered with a multitude of figures; in *San Juan* two fine tombs. Near this chapel there is a good *retablo*, covered with early Spanish paintings. Near the chapel of *San Blas* there is a remarkable sepulchre inside a pointed arch, with figures of angels and priests. In the chapel of *San Ildefonso* several tombs. In that of *San Pedro*, in the nave at the left, there is a good Gothic *retablo*. In the *Concepcion*, the sepulchre of Dean Medina, 1559, and opposite a good picture representing the Holy Family. In that of *San Miguel* there is a fine tomb of the 13th centy., with interesting representations of an interment.

The sacristy is very fine; it is covered with rich ornamentations in the Renaissance style. The treasure deserves a special mention. The doors of the *Relicario* are covered with paintings of the 15th centy. The splendid silver monstrance by Arfe is kept there. It is composed of four tiers, in imitation of the Greco-Roman style. The lower tier is Ionic, the other three are Corinthian. The sacrifice of Abra-

ham, and other subjects of the Old and New Testaments, are represented in fine reliefs, with the following inscription: *Joannes de Arphe legion facebat hoc opus*, An. 1571. Obs. also a fine enamelled chalice of the 14th centy., by Andrea Petrucci Orto, of Sienna, and a great variety of church-plate of different kinds.

The Cloisters on S. side of nave are much mutilated; they have good traceried windows, but these are now blocked up and their cusplings destroyed. Several chapels exist in the angles. In the Piedad there is a good *reja* in the Plateresque style, and some first-rate paintings on panel. At the east there is a Gothic saloon with fine windows painted by Santillana and Valdivieso in 1498.

Ascend the tower at the end of the aisles, from whence a magnificent view is obtained of the surrounding country.

The Church of San Vicente is just outside the walls, near the gate leading to Segovia; it belongs to the Romanesque period, and was built at the end of the 12th or beginning of the 13th centy., and dedicated to the three martyrs—Vicente, Sabina, and Criseta—who were put to death on the rock still visible in the crypt below the eastern apse. The west end is the noblest portion of this beautiful ch. Notice the two towers—one incomplete—and the lofty arch between them with the ball ornaments, also the marvellous beauty of the carving above and around the western doorway; the tympanum is sculptured on the left with the story of Dives and Lazarus, and on the right with a death-bed scene, where angels support the soul as it ascends to Paradise. The tomb of San Vicente and his brethren is most interesting; it is placed below the lantern, and is undoubtedly of 13th-centy. construction; its style is early pointed Italian Gothic, the influence of Italian art being especially observable in the iron ties with which it is held together, the forms of some of the twisted and sculptured shafts, and in the figures of the

Apostles, which are introduced into the angles of the shrine.

This ancient ch. was built, according to tradition, by a converted Jew, who—like his namesake San Vicente of the Cape, martyred by Dacien—was born at Evora, or Talavera, and was executed together with his two brothers, on October 27th, 303. His body was cast to the dogs; but a serpent watched over it and flew at a mocking Jew, who in his fright vowed, if he escaped, to build and endow a church, which he did. The hole out of which the serpent came was for long one of the three sites of adjuration. The present part or addition to the tomb was raised in or about 1468 by Martin Vilches, bishop of Avila, and successor of Tostado. The curious in such matters may descend into the Santa Maria Soterraña, and inspect this stone. Ascend the tower and obtain a charming view of Avila, the Cathedral, and the frowning city gate; also of the roof of the ch. itself, and of the beautiful *vega* outside the walls.

Church of San Pedro is in plan and design similar to that of San Segundo. It is also placed outside the walls and close to one of the principal gates, at the S.E. angle of the city. The north doorway has a richly-sculptured archivolt, and the vaulting is very peculiar. The detail of this ch. is Romanesque, and some of the ribs are boldly moulded in such a manner as to suggest the possibility of its having been erected about the year 1250.

Church, or rather Chapel, of San Segundo is placed below the city walls and close to the bridge of the Adaja. It is quite small and of Norman style. Obs. the beautiful white marble tomb of San Segundo, bishop of Avila, who is said to have hurled a Moorish chief from the turret which overhangs the ch. The bishop kneels at a fine tomb before an open book: the effigy is attributed to Berruguete.

Santo Tomás, outside the city, is a Dominican convent; it has been lately restored, and is used now as a *Seminary*

for the education of youths for Dominicans, who are sent to the Philippine Islands. The ch. was founded in 1482 from the spoils of plundered Jews, and its interior is grave yet graceful. The delicately carved *Silleria de Coro* is by Cornielis. The Coro is placed on an elliptical arch, and consequently the general view is unbroken. The pearl of the place is the exquisitely sculptured white marble *Sepulchre of Prince Juan*, only son of Ferdinand and Isabel, who died at Salamanca in 1497, aged 19. He was a youth of infinite promise. Obs. in another part of the ch. the monument to Juan de Avila and Juana Velazquez, who were attendants upon the prince; their effigies, which lie side by side on the same tomb, are also finely carved. Both tombs are masterpieces of the Florentine sculptor Micer Domenico, and were raised by Juan Velazquez, the prince's treasurer, who added short but pathetic epitaphs to each. Obs. also the deserted grass-grown cloisters, and the commanding view obtained from the roof, of the stone-strewn moorland around, and the glorious range of the Sierra de Avila in the distance.

Church of Nuestra Serafica Madre Santa Teresa de Jesus is, for the admirers of this saint, the greatest glory of Avila; in other respects it is uninteresting. It was erected over the birthplace of Santa Teresa, who was born here of noble parents, March 28th, 1515. When only 7 years of age she longed to go to Africa to be martyred by the Moors; at 20 she took the veil, and soon after founded no less than 17 convents of barefooted Carmelites. Teresa has always been a great favourite with Spanish artists, who sometimes represent her as writing at a table whilst a dove whispers in her ear "news from her spouse;" at other times she is drawn as dying away, whilst an angel touches her heart with a fire-tipped arrow. The 27th of August is kept all over the Peninsula as the day sacred to this *mystery*. It is called *La transverberacion del corazon de Santa Teresa de*

Jesus. Her festival is celebrated on the 15th of October.*

Adjoining the ch. is the nunnery de las Carmelites Descalzas, known also *el Convento de las Madres*. Santa Teresa's statue sanctifies the portal, and her bust adorns the high altar. Her oaken rosary and her staff are shown as relics. Notice the tomb of her brother, Lorenzo de Cepeda (obit 1580); and a kneeling effigy of a prelate (obit 1586); also two superb sculptures of kneeling statues of Francisco Velazquez, and another, dating about 1630. An apple-tree grows in the nunnery garden which is said to have been planted by Santa Teresa.

The ecclesiologist can examine the churches of **San Esteban** and **San Andres**, whilst the artist and architect will find much to interest them in the picturesque **Mercados**; and in the noble courtyards of the houses of the *Marques de Velares*, and the Duke de Medina Celi—in the Casa de Pedro Davilla some of the *Toros* of Guisando are lying scattered about; two others may still be seen, one in the Plazuela de Santo Domingo, and another in front of an old palace within the Puerta de San Vicente. Obs. also the ancient mansion of the Condes de Polentinos, with an enriched portal of armed men, and an elegant but dilapidated *patio*. Visit the fine house and museum of Count de Oñate.

From Avila, diligences daily, or every other day, to Salamanca and Bejar, or by rail by Medina del Campo (Rte. 18).

EXCURSION FROM AVILA.

[A very pleasant drive, or horseback ride, can be made to the Geronimite Convent of Guisando, distant 14 m. It is situated upon the old diligence-road to Madrid, which traverses the rugged hilly country, and crosses the meandering Adaja to Berceo, and thence to Guisando. It was there that the memorable meeting took place

* Santa Teresa died on the 4th of October, 1582, at Alva de Tormes. See, for further details, 'Vida de Sta. Teresa,' by F. Yepes, Mad., 1599.

(Sept. 9, 1468) between Enrique IV. and Isabel. Read Prescott's description, ch. iii. of his 'Ferdinand and Isabel.' In the courtyard of the convent are some of the strange animals of granite, called *Toros*, as a generic name, but they appear more to represent boars or other wild animals. They have been considered by some authors as landmarks, by others as deities of the natives, placed, like the sphinxes, near Asiatic temples. The Roman inscriptions on these animals are, no doubt, of a later date and they have been sadly injured by man and time. These *Toros* were once very numerous in Central Spain: thus Gil de Avila, writing in 1598, enumerates 63 of them, whilst *Somorrostro*, in 1820, numbers only 37; thus are these unexplained relics of antiquity disappearing.]

From Avila the rly. traverses a mountainous country, 44 tunnels, with a total length of 4100 yds., intervening between Avila Stat. and the Escorial. The fine viaduct of the Gartera is crossed to

9 m. **Navalgrande Stat.** The country becomes barren and uncultivated. The viaduct of Valdespinos is passed, and afterwards numerous tunnels. Subsequently the point is reached where the rly. attains its highest altitude, viz. 4565 ft. above the sea-level.

1 m. **La Cañada Stat.** Here the rly. begins to descend again, and a magnificent panorama opens out to the rt. The range of Sierra de Toledo mountains stretches away in the far distance.

6½ m. **Navalperal Stat.** Pop. 969. The altitude of the rly. at this point is 3700 ft. Large oak and pine forests skirt the rly. from hence to

3 m. **Las Navas del Marques Stat.**, a town of 2844 Inhab. The fine chalet and extensive pine-plantations, similar to those at Arcachon, are a great source of riches to the Duke of Medinaceli. The Duchess has turned what was formerly a desert into a thriving village, with excellent schools and cottages for the inhabitants. Several tunnels

are passed, then a viaduct with 7 arches, and 3 more tunnels to

11½ m. **Robledo Stat.**; height above the sea-level 1268 ft. The town is 3 miles distant from the station. In the parish church there is a fine retablo with 17 panels, painted by Antonio del Rincon (1446-1500), the only well-authenticated pictures which exist by this master, the first Spaniard who abandoned the Gothic style of painting. The rly. here enters the plain of Madrid.

5¼ m. **Zaralejo Stat.** Pop. 781.

3¼ m. **El Escorial Stat.** It saves much trouble and expense to stop at the Escorial on the way to Madrid. Altitude 2860 ft. Pop. 705. The Palace of the Escorial, seen from the rly., is described in Rte. 3.

8 m. **Villalba Stat.** Pop. 572. Bridge over the Guadarrama. *Diligence from here daily to Segovia and La Granja.*

5 m. **Torre Lodones Stat.** Pop. 295.

3½ m. **Las Rozas Stat.** Pop. 793. To the l is the Royal park and palace of the Pardo.

5½ m. **Pozuelo Stat.** Pop. 1346. This village is pleasantly situated on a fertile plain, and is a place of holiday resort for the citizens of Madrid.

The rly. now passes the royal domains of the Moncloa and la Florida, and Madrid is approached, the river Manzanares being seen to the rt., separated from the rly. by the Paseo de la Florida and its broad avenue of trees.

8½ m. **Madrid Stat.** *Cabs* to every part of the city; fare 4 rls. by day, 10 and 12 rls. after midnight. *Omnibuses* to the Puerta del Sol, fare 2 rls. per person; luggage 1 real each article. Tram-cars meet the trains. (Madrid is described in the following Route.)



- 1 D 4 Post Office.
 2 C 2 Teatro Real.
 3 D 4 Teatro Español del Principe.
 4 C 4 Teatro de la Zarzuela.
 5 B 2 Teatro y circo del Principe Alfonso.
 B 5 Biblioteca Nacional.
 5 E 4 Teatro de Variedades.
 B Baños Arabes.
 6 C 5 Circus.
 7 B 7 Road to the BULL RING.
 B 7 Hospital de Ninos.
 9 C 2 ROYAL PALACE.
 10 C 2 ROYAL STABLES.
 11 C 2 Biblioteca Nacional.
 C 5 Teatro de Apolo.
 12 D 2 ARMERIA REAL.
 12 D 2 Viaduct.
 13 D 6 Artillery Museum.
 14 C 2 Naval Museum.
 15 C 4 Museum of Natural History.
 16 D 5 EL MUSMO (Picture and Sculpture Gallery).
 17 D 4 National Museum of the Ministerio de Fomento.
 18 C 2 Senado (House of Lords).
 19 D 5 Congreso de los Diputados (House of Commons).
 20 D 2 Casa de los Consejos.
 21 E 2 San Francisco el Grande.
 22 D 3 Nuestra Señora de la Concepcion or Latina.
 23 E 3 San Isidro el Real.
 24 D 3 San Gines.
 26 E 6 Astronomical Observatory.
 27 B 5 Mint.
 28 C 6 Entrance to the drive of the Retiro Gardens.
 29 D 3 Hotel de la Paix.
 30 D 3 „ de Paris.
 31 D 4 „ de Rusia.
 32 D 6 Museum of Reproductions.
 33 F 5 Railway Station for Toledo, Caceres, Ciudad, Real, Mérida, Badajoz, and Portugal.
 34 C 3 Teatro de Lara.
 35 F 4 Museo Arqueológico.
 C 3 Plaza del Callao.
 D 1 Proposed Cathedral.
 F 2 Puente de Toledo, road to Toledo
 A 1 Road leading to the Escuela de Agricultura.
 A 5 Paseo de la Castellana, which ends with the "Hippodrome."

ROUTE 2.

MADRID.

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This city, the capital of Spain, is situated on the side of the waterless river Manzanares, and has a population of 399,523. The first historical and real mention of Madrid occurs under Ramiro II., c. 930. *Majerit*, as it was then called, was only a Moorish fortified outpost of Toledo when captured in 1083 by Alonso VI. Enrique IV., about 1461, made some additions to the older town, which was placed on the west prominence over the river Manzanares. It was surrounded with forests, which Argote describes, so late as 1582, as "*buen monte de puerco y oso*" (good cover for boar and bear), on account of which the site was made a royal hunting residence. These woods have long been cut down by the improvident inhabitants; their loss, as at Rome, having contributed much to the general insalubrity of the town. Of recent years, however, much im-

[Spain, 1882.]

provement has taken place in this respect. The arms of Madrid are a tree vert with fruit gules, up which a bear is climbing, an orle azure with eight stars, argent, and over the escutcheon a royal crown.

Madrid really rose under Charles V., who, gouty and phlegmatic, felt himself relieved by its brisk and rarefied air; and, consulting his personal comfort only, he deserted for this upstart favourite the time-honoured capitals of Valladolid, Seville, Granada, and Toledo, to fix his residence (about 1510) on a spot which Iberian, Roman, Goth, and Moor had all rejected. Madrid was declared "*the only court*" by Philip II. in 1560, and styled "*Imperial y Coronada, muy noble y muy leal*," to which was added "*y muy heroica*," by Ferdinand VII. in 1814.

The city is built upon a lofty plateau formed of several hills, at an elevation of 2450 Eng. ft. above the sea-level. This elevation on an open wind-blown plain was probably the reason for the derivation given by some to *Majerit*, signifying in Arabic, "a current of air"—a *Buenos Ayres* of dust.

The gross mistake of a most faulty position, which has no single advantage except the fancied geographical merit of being in the centre of Spain, was soon felt, and Philip III. in 1601 endeavoured to remove the court back again to Valladolid, which, however, was then found to be impracticable, such had been the creation of new interests during the outlay in the preceding reign. Philip II. had, moreover, neglected the opportunity of placing the capital of the Peninsula at Lisbon, which is admirably situated on a noble river and on the sea, where the marine could not have been left to perish; had this been done, Portugal never would or could have revolted, or the Peninsula been thus dissevered, by which the first blow was dealt to Spain's short-lived greatness: thus to Madrid, and to its monkish ulcer the Escorial, is the germ of present decay to be traced. Charles III., a wise prince, contemplated a removal to Seville; so also

did the intrusive Joseph, but the thing was impossible.

The basin in which Madrid stands is bounded by the *Sierra* of the Guadarrama, and by the *Montes* of Toledo and Guadalupe, and consists chiefly of tertiary formations, marl, gypsum, and limestone. The latter, found at Colmenar de Oreja, near Aranjuez, is a freshwater deposit, and has been much used in the construction of the buildings of Madrid: the excellent granite comes from Colmenar Viejo (Arabiquee bee-hive), near the Escorial. A curious magnesite, with bones of extinct mammalia, occurs at Vallecas, 5 m. from the capital, S.S.E., to which the geologist should ride to examine the flint-pits between Vallecas and Vicalvaro. $\frac{1}{4}$ m. off is a gypsum quarry.

Madrid is not even a city or *Ciudad*, but only the chief of *villas*. It has, however, always had a bishop, called "Obispo auxiliar de Madrid" (suffragan of Toledo), but no cathedral. It is divided into 16 parishes. It scarcely existed in the early period of Castilian history, and was built when the age of cathedrals was passed, that age in which edifices were raised in harmony with the deep and noble sentiment within; hence it has little to interest the antiquarian. Built chiefly by Philip III. and Philip IV., and Charles II., and perfected under the foreigner, nowhere has the vile Churrigueresque and Rococo of Louis XIV. been carried to greater excess. No edifices record the Moorish, mediæval, or greater ages of Spain. The churches are sad specimens of an insatiable greediness for tinsel.

Madrid, as a residence, is disagreeable and unhealthy, alternating between the extremities of temperature. The winter is variable, and often intensely cold, whilst the keen currents of air which sweep down from the snowy Guadarrama are fatal to weak and consumptive constitutions.

It is proverbial that the subtle air of Madrid, which will not extinguish a candle, will put out a man's life.

"El aire de Madrid es tan sutil

Que mata á un hombre, y no apaga á un candil."

This winter blast is more peculiarly fatal to young children, but weak constitutions should avoid it. The spring is sometimes wet and rainy; when not, the climate is perfect. The summer is a dangerous period (when the pores are open), for often during a N.E. wind the difference of temperature on one side of a street to the other is of several degrees.

The city is abundantly supplied with excellent water, obtained from the source of the river Lozoya, brought from a distance of 32 m., which rises amongst the southern spurs of the sierra Guadarrama.

The houses in Madrid are lofty, and different families live on different floors or flats, having the staircase in common; each apartment is protected by a solid door, in which there is a small wicket, from which the suspicious inmates inspect visitors before they let them in. The interiors, according to our notions, are uncomfortable and unfurnished; with no books, or appearance of occupation or of life.

A great improvement has taken place in house building at Madrid. The new streets near the Barrio de Salamanca and the Fuente Castellana are full of handsome houses; many of them are surrounded by pleasant gardens.

The best months for visiting Madrid are those of April, May, and June, October and November. Carnival time is, however, the gayest period of the year: then fêtes are the order of the day, and one-half of the population turn out *en mascara*, to intrigue and to flirt with the other half, who as a rule go unmasked.

The *season* in Madrid commences about the end of October, and closes with the Carnival.

Madrid will most please those who have hurried directly into Spain from France; to them the costume of the Prado, the bull-fights, and the azure blue sky, will possess a charm of novelty, which will be wanting to those who arrive from Valencia, Granada, or Seville.

§ 1. HOTELS, RESTAURANTS, CAFÉS.

Inns:—1st class: Fonda de Paris, Puerta del Sol; excellently situated, accommodation good; charges from 40 r. upwards, waiters and lights not included. N.B. *These prices are charged whether the visitor dines and breakfasts at the hotel or not.*—Fonda de la Paz and Hotel de Londres, both kept by Capdeville, Puerta del Sol; charges from 50 r. An arrangement can be made if the visitor dines and breakfasts out. N.B. Make special agreement upon arrival.—Gran Hotel de Rusia, Carrera San Geronimo; accommodation good and charges moderate (40 r., 50 r., and 60 r., &c., per day, according to the size of the rooms).—Hotel Americano, Puerta del Sol; charges from 40 r. upwards. N.B. For these prices 3 meals a day are allowed. For families of more than 2 persons, prices are from 30 r.—Fonda de los Embajadores, Calle de la Victoria, moderate; charges from 40 r. to 50 r. per day. N.B. A reduction is made from these prices when the visitor dines or breakfasts out.

2nd class: Fonda Peninsular, Calle de Alcalá, close to the Puerta del Sol: this, the first *commercial* hotel in Madrid, is indifferent.

Spanish Hotels:—Fonda Española, Calle de Jacometrezo, 45; Hotel Bilbaino, Carrera de San Geronimo, charges from 26 r. upwards. These hotels are frequented chiefly by Spaniards.

Lodgings, Boarding-houses (Casas de Huespèdes). These are very numerous in Madrid. Travellers who intend to remain a fortnight, or longer, in the Spanish capital, are advised to board and lodge in one of these establishments, where for a fixed price (varying from 30 r. to 40 r. per diem) they will have their private bedroom, and two meals a day (*almuerzo*—breakfast—at 11 a.m., and dinner at 6 p.m.). Attendance is generally charged extra, 2 r. per day each person. Bedrooms on 2nd and 3rd floors are more airy and healthy than on the ground-floor.

The traveller will have no difficulty in distinguishing which houses are Casas de Huespedes, as a white paper ticket is placed on the corner of the window, or fastened to the balcony, when the house is without its full complement of boarders. N.B. Where the paper is placed in the centre of the window or balcony, the lodgings are unfurnished.

Restaurants: The best, where a first-rate dinner may be had at a high price, Café de Fornos.—Lhardy, Carrera de San Geronimo; notice must be given the day before. Ready cooked and preserved meats for a journey prepared here.—Los Dos Cisnes, next to the Café de Fornos; a decent dinner may be had here for 20 r.—Café de Paris, in the Passage; a good breakfast may be had for 2½ pesetas.

Cafes:—Café de Fornos, Calle de Alcalá.—Café Imperial, Puerta del Sol (below the Fonda de Paris).—La Bolsa, Calle Barquillo, where at times Spanish singing and dancing may be seen to perfection.—Cerveceria Inglesa, Carrera de San Geronimo; Bass's ale.—At Dña. Mariquita's establishment, in the Calle del Arenal, excellent chocolate can be had at all hours. Pasteleria de Viena, 28 Alcalá, excellent ices and cakes, where ladies can go at all hours. Newspapers are not supplied, as at Paris.

Summer Beverages.—The scorching summer heats in Madrid necessitate the abundant use of cooling drinks. These are supplied at the restaurant, the café, the theatre, and at the *Agua-duchos* in the streets and on the principal *Paseos*. *Agua de Cebada* is very refreshing; so is the *Horchata* (Orgeat) de *Chufas*, or *mitj e mitj* ("half and half"), made of barley and pounded *chufas*, and iced lemonade. No drink, however, comes up to the *Agraz* or clarified verjuice. It is delicious when mixed with *Manzanilla* wine. *Cerveza con limón*, or bottled beer mixed with lemon-juice and well iced, is another favourite summer drink.

§ 2. POST AND TELEGRAPH OFFICES.

Post Office: Calle de la Paz, near the Puerta del Sol. Letters are delivered from England at noon: box closes for England at 4½ p.m. (See Preliminary Remarks.)

Telegraph Office: Calle de San Ricardo, behind the Ministerio de la Gobernacion, Puerta del Sol: open day and night. (For tariff, &c., see Preliminary Remarks.)

§ 3. CLUBS, THEATRES, BULL-RING, &c.

Clubs: **El Velcz Club**, the Jockey Club at Madrid; **El Casino**, Calle de Alcalá, over the Café Suizo, No. 36. Travellers presented for a fortnight upon payment of 60 r.; for a longer period, an entrance fee of one ounce (3*l.* 7*s.* 2½*d.*) must be paid, together with a subscription of 30 r. per month. **El Ateneo**, No. 22, Calle de la Montera, a scientific and literary club, which contains one of the best private libraries of Madrid, consisting of 10,000 volumes. In the reading-room every foreign newspaper may be found. This club holds interesting conferences on various subjects several times a week. Gambling is prohibited. Entrance fee 30 r. a month. **Circulo del Comercio**, Calle Mayor, No. 2, a commercial club. **Circulo de Bellas Artes**, Calle del Barquillo 5. There are evening drawing-classes at this club, and frequent exhibitions of pictures of modern artists. *Exposicion de Bosch*, 20 Carrera de San Geronimo; objects of art always on sale. At a shop in the Calle del Desengaño, Hernandez, modern Spanish pictures are always on sale.

Theatres: **Teatro Real**, the Royal Italian Opera of Madrid. It is situated in the Plaza de Isabel II. A box, 560 r.; a stall, 56 r. The boxes and stalls are comfortable and admirably arranged; the fashionable tiers are *palcos bajos* and *palcos plateaus*. Ladies go to the stalls in bonnets or mantillas.

Teatro Español, in the Calle del Principe; dedicated to the Spanish drama.

Teatro Apolo, in the Calle de Alcalá. Comedies and drama.

Teatro de la Comedia, 14 Calle del Principe.

La Zarzuela, 4 Calle de Jovellanos. This is the *Opéra Comique* of Madrid.

Teatro del Principe Alfonso, in the Paseo de Recoletos, originally built for a circus. In 1870 it was converted into a theatre for large scenic ballets, which are given during the spring and summer months. In the early spring excellent instrumental concerts are here given on Sunday afternoons.

Teatro de Novedades, 83 Calle de Toledo: dramas, farces, &c. At this theatre during Lent the curious *Pasion* plays are still given.

In the **Teatros Eslava, Lara, de la Bolsa, Martin, Romeo, Variedades**, and **Alhambra**, short pieces are given, which last an hour. The actors are generally excellent at these theatres. (The house is cleared between each piece.)

Circo de Parish (English circus), in the Plaza del Rey.

Prices vary at all Spanish theatres. Consult play-bills.

The Madrid theatres all commence at 8.30 p.m., and terminate about 11.30.

Between the acts very long intervals usually occur, during which it is customary to leave the theatre and gossip and smoke in the outer corridors with one's friends. Smoking *within* the theatre is strictly forbidden.

Two tickets must be purchased in all Spanish theatres, viz., the ticket for box or stall (which must be retained), and the entrance ticket (to be delivered up at the door). The latter costs 4 r.

The best places in all the Spanish theatres are in the hands of *revendedores*, who stand outside the theatres, selling them at a large profit.

Jardines del Buen Retiro—a slice of the old Buen Retiro Gardens—now dedicated to summer open-air concerts. They begin at 9 p.m., and are frequented by the best society of Madrid as the only resource of those who are obliged to remain in the capital during the summer months. There is also a theatre and restaurant.

Plaza de Toros (Bull-ring) is situated beyond the Buen Retiro Gardens, on the road to the Venta del Espíritu Santo. Cab fare, 6 r.; tramway, 20 cents; omnibus, 2 r. It is an imposing mass of brickwork in the Hispano-Moresque (*mudejar*) style, was built by the local architects, Señor Rodríguez Ayuso and Señor Álvarez Capra, and will seat 11,000 persons. Observe the elegant horse-shoe windows, and the delicate but effective brickwork ornamentation. For those who do not wish to attend the barbarous spectacle of a bull-fight, it is worth while to visit the interior of the building on a week-day, the arrangement of which will give a vivid idea of a Roman circus. The bull-fights at Madrid are first-rate. This is the national spectacle, and the high salaries paid at "Court" naturally attract the most distinguished artists. The bulls for this *plaza* generally come from the pastures of the Jarama. The regular fights commence in April and terminate in October, but exhibitions with "novillos embolados" (young bulls with tipped horns) take place upon fine Sunday afternoons during the year. The *bull-fights* proper are on Sundays, and commence from 3.30 to 4.30 p.m. *Prices*: Boxes in the shade (for 10 persons), 300 r.; in the sun, 80 r. N.B. Travellers, if alone, should secure a "delantera" seat, or a "tabloncillo," either of which usually costs 29 r. The fights generally last 3 hours.

§ 4. BANKERS, ENGLISH LEGATION AND PROTESTANT CHURCHES, BATHS, PHYSICIANS, MASTERS.

Bankers: Weisweiller and Bauer (Agents of Rothschild), 54 Calle Ancha San Bernardo. Antonio G. Moreno, 17 Carrera San Geronimo. Bayo and Mora, Calle de la Greda, No. 14; Crédit Lyonnais, 6 Calle de Espoz y Mina (both these are correspondents of the London and Westminster Bank). Doriga & Son, 7 Paseo de Recoletos (correspondents of Messrs. Coutts &

Co.). P. Ojero, No. 40, Calle Hortaleza.

British Legation: Calle Torija, No. 9.

U.S.A. Legation: Calle Sauco 13.

Church of England Service at Calle de Leganitos 4. English chaplain, Rev. R. H. Whereat. Sundays at 11.30 in morning; afternoon prayers at 3.30.

Spanish Protestant Churches and Schools: Calle Madera Baja 8, C. and S.; Chamberi, Glorieta de Quevedo 5, C. and S.; Calle Calatrava 27, C. and S.; Calle de Leganitos 4, C. and S.; Peñuelas-Moratin, C. and S.; Calle de la Cabeza, C. and S.

Baths: Baños Arabes, Velazquez 5, corner of Calle de Goya, Barrio de Salamanca—excellent. There is a large swimming bath, 5 r. with linen, and hot and cold baths. Baños del Niagara, open only in the summer, Cuesta de San Viente; Baños del Norte, Calle de Jardines 18. Baños de Oriente, in Plaza de Isabella II., open all the year. Baños de San Felipe Neri, 4 Calle de las Hileras, Russian, vapour, and medicinal baths.

Physicians: Dr. Reidel, the Queen's physician, speaks English. Dr. Kispert (speaks English), Plaza de Progreso 14. Dr. Bede, a French physician. Señor Rubio (surgeon) (speaks English), Alcalá 57. Dr. Simancas, Mayor 116.

Dentists: Dr. W. Tinker, Peligros 7. J. C. Gardiner, No. 55, Carrera San Geronimo.

Spanish Literature and Language Master: Señor Hermenegildo Giner, Institucion Libre de Enseñanza, Infantas 42.

Professor of Music: Señor Inzenga, Nos. 22 & 24, Calle Desengaño, teaches Spanish songs; for guitar, D. A. Moreno Segura, Mancebos, No. 3.

Fencing Master: Gymnasium and Fencing School, Brutin, Plaza del Rey.

Landscape and Portrait Photographer: J. Laurent, Calle de San Geronimo, No. 39. Here photographic copies of the pictures in the *Museo*, and views from all Spain, may be obtained.

§ 5. CABS AND BROUGHAMS, TRAMWAYS, RAILWAY AND DILIGENCE OFFICE.

Cabs and Broughams: There are cab-stands in the Puerta del Sol, and in all the principal streets. When unoccupied, a card is stuck up above the driver's seat, upon which is printed "*Se Aquila*" (For Hire).

FARES.—ONE HORSE—2 SEATS.		rls.
A course by day to 12.30 at night . . .	4	
From 12.30 at night to 5 A.M. in the summer and 6 in the winter . . .	10	
By the Hour.		
1 or 2 persons until 12.30 at night . . .	8	
From 12.30 to 5 A.M. in summer and 6 in winter . . .	14	
TWO HORSES—4 SEATS.		
A course by day to 12.30 at night . . .	8	
From 12.30 at night to 5 A.M. in summer and 6 in winter . . .	14	
By the Hour.		
Till 12.30 at night . . .	12	
From 12.30 to 5 A.M. in the morning in the summer and 6 in the winter . . .	18	

Carriages with horses in livery can be hired at the following places: Lazaro Sanchez, Calle de Alcalá; No. 4, Calle del Barquillo, and No. 4, Calle de San Miguel. Riding-horses for ladies and gentlemen, at No. 27, Calle de la Magdalena. Riding-master, Perelli, Calle del Arco de Sta. Maria.

Average charges.

Carriage, pair of horses, &c., per month . . .	3000 to 3500
Carriage, pair of horses, &c., per day . . .	100
for 4 hours . . .	60
Saddle-horse per day, for lady or gentleman . . .	2

Tramways, laid down by an English Company from Puerta del Sol, go all over the town to rly. stats. and Bull Ring, and as far as Carabanchel, Leganés, and the Moncloa gardens, a charming walk; entrance fee, 2 r.

Excellent omnibuses ply through the different streets.

Railways.

Travellers are warned that if they wish to obtain a corner seat in the railway-carriage, they must be at the station themselves, or send a servant from the hotel to secure their place a full hour before the train starts. A

"coupé" can be had at the northern line only, by writing 24 hours beforehand to the station-master (*Administrador del ferro carril del Norte*).

Pullman's cars are to be had on the northern line—the places have to be secured beforehand, at 14 Puerta del Sol.

The booking offices of the diligences are at the following addresses:—

Del Norte y Mediodia, Segovia and La Granja, No. 2, Calle del Correo, and No. 18, Calle de Alcalá.

Las Estrellas, No. 4, Calle de Alcalá (for Cuenca).

An express train leaves Madrid for Seville, on Mondays, Wednesdays, and Fridays, returning on the alternate days.

Express to Zaragoza and Barcelona, Wednesdays and Saturdays. The express from Barcelona leaves on Mondays and Thursdays.

§ 6. SHOPS, TRADESPEOPLE.

Shops: The best shops are in the vicinity of the Puerta del Sol, the Calles Mayor, Montera, Carretas, San Geronimo, del Carmen, &c. The wares are almost all foreign—French, German, and English—and as a rule dear. It is necessary to hint that, as fixed prices are the exception with Spanish tradesmen, some reductions in prices first asked must always be insisted upon.

Booksellers: Murillo, No. 10, Calle de Alcalá. This bookseller publishes a monthly bulletin, and has old books for sale; also Murray's "Handbooks." Fé, 2 Carrera de San Geronimo. Bailey-Bailliére, 8 Plaza Sta. Ana.

Chemist: Melgosa, No. 13, Calle de Infantas. N.B. Remember to ask especially for English drugs.

Fancy Articles: Bach, No. 22, Caballero de Gracia, for modern Spanish fans very cleverly painted. Serra, No. 15, Caballero de Gracia, where old fans may be found. Colomina, Carrera de San Geronimo, for common cheap fans.

Eibar work (iron inlaid with silver and gold): Felipa Guisasaola, Precia-

dos 35, strongly recommended. Leon Ecuriazu, Carrera San Geronimo, No. 39.

Glovers: Lafin, Calle de la Montera, No. 28. La Exposicion de Viena, No. 20, Calle de Atocha, where cheap Spanish gloves can be procured, price 10 r. for gloves of 2 buttons and upwards.

Music Shop: Romero, Calle de Preciados, where Spanish national music may be found.

Antiquities: Dominguez & Co., Puerta del Sol; Rafael Garcia, Plaza del Angel 10; Nemesio Villajos, 24 Valverde; Lorenzo Bonet, Magdalena 10.

Spanish Church Silks and Brocades: Garin, No. 2, Calle Mayor; Eguiluz, Nos. 19 & 21, Calle Mayor.

Gentlemen's Hairdresser: Prats, Calle del Carmen.

Hatter: Villasante, Calle de Alcalá, No. 28.

Jewellers: Ansorena and Marzo, both in the Carrera San Geronimo; Samper, Calle del Carmen.

Mantillas, Laces, &c.: Escolar, Calle Mayor 1; Fabrica de Almagro, Calle de la Cruz; Margarit, Calle del Carmen.

Modista: Madame Ysolina, Alcalá 12.

Perfumery: Perfumeria Inglesa, Calle de Sevilla.

Shirt Maker: Escribano, Puerta del Sol.

Stationery: La Azucena, No. 20, Calle San Geronimo.

Tailor: Muñoz y Pedraza, Calle Mayor.

§ 7. SIGHT-SEEING, SQUARES, GATES, THE RIVER, CANALS, BRIDGES.

SIGHT-SEEING AT MADRID.—There are not many sights at Madrid. The picture gallery, the Palace, Armeria, Museo Arqueologico, and Retiro, are all that the ordinary sightseer will care to see. The town itself is a second-rate Paris. The stranger will find at the principal hotels a laquais-de-place, should he require one. The *Museo* of pictures is open every day; that of artillery on Tuesdays and Fridays;

the Royal stables every day; the **Armeria**, every day till 3; but as these matters change, previous inquiries should be made: generally a silver key opens most doors to a polite visitor, who has a judicious laquais. It is as well to take your passport, as greater facilities are afforded to foreigners. Advertisements will also be found as to these and other travellers' wants in the various daily papers, and *Diario de Avisos*; in them are also announced the different sights, religious pageants, theatres, bull-fights, sales, festivals, and other popular amusements.

Public Squares.—Puerta del Sol. Everyone must begin with this celebrated square, this mythical "gateway" which is now the centre of the capital, although once it was the east gate, on which the rising sun shone; the gate has long since gone, and this *plaza* is situated in the middle of the long line of streets which run E. and W., from the Prado by the Calle de Alcalá, and then by the Calle Mayor. At this point two other important streets, the C. de la Montera and C. de Carretas, running N. and S., cross the other two almost at right angles. Thus the Puerta del Sol is the centre where all the great arteries of circulation meet and diverge, and where the chief pulse of Madrid life beats hardest, and the high tides of affairs flow and ebb. All the lines of tramways meet there. Its south side is occupied by the *Ministerio de la Gobernacion* (the Home Office), a square isolated edifice raised in 1768 for Charles III., by one Jaime Marquet.

On the east side stands the **Fonda de Paris**. The handsome pile of buildings, of which it forms part, was raised upon the ruins of the Ch. of Buen Suceso, where occurred one of the saddest scenes in the annals of Madrid. On this spot Murat perpetrated one of his terrorist butcheries (2nd May, 1808); many of his victims lie buried on the spot. Here also was murdered the Canon Matias Vinuesa, on the 4th May, 1821.

The Puerta del Sol is the rendezvous of the newsmonger, the scandalmonger, the *empleado*; and of every other idle do-nothing Madrilenian. In old days these gents were buzzers about of "reports from the best informed circles," whilst with fierce flashing eyes, and capas thread-bare worn and seedy, they would cluster like bees around the animated reader of some "authentic letter." But now-a-days, in the march of Parisian civilization, the clubs and morning papers are fast putting an end to this Puerta del Sol lounging, whilst the national and picturesque costume, the *capa* and the *sombrero*, are rapidly giving way to the cylinder hat, and the close-fitting overcoat. Those who wish to study the every-day dress of the bull-fighters, will, however, still find good specimens lounging about under the Hôtel de Paris in the afternoons and in the Café Imperial.

Plaza Mayor. This is the grand square of Madrid. The houses have been subject to many fires. The square, some 2450 ft. above the sea, was erected in 1619, by Juan de Mora; the superb equestrian bronze statue of Philip III. in its centre was cast by Juan de Bologna, from a drawing made by Pantoja. Left unfinished by Juan de Bologna, it was completed by Pedro Tacca, whose brother-in-law, Antonio Guidi, brought it to Madrid in 1616. During the Red Republic of 1873 it was pulled down by the mob and hidden away, but on the restoration it was replaced. On this Plaza the executions, *Autos de Fé*, and the *Fiestas Reales*, or royal bull-fights, were celebrated; here our Charles I. beheld one given in his honour by Philip IV. The locality, 434 ft. long by 334 wide, was well adapted for spectacles. By a clause in their leases the inmates of houses were bound on these occasions to give up their front rooms and balconies, which were then fitted up as boxes. The royal seat was prepared on the part called *La Panaderia*, the saloons of which, painted in fresco by Claudio Coello and Donoso, were destined by Charles

III. for the Academy of History, which had here a library, which was removed with the present Academy into the Calle del Leon. This square is now converted into a beautiful garden, and under the arcades will be found shops of Spanish toys. Coarse *torchon* laces, fit for decoration, and the effective cotton handkerchiefs worn by the peasantry, may also be bought in the Plaza Mayor. From here go down the Calle de Toledo to see the open shops from which hang the gay red and yellow *bayetas* or flannels which form such a picturesque part in the costume of the lower classes in Spain. Observe also the *mantas*, or rugs which are made at Valencia and elsewhere, the long woollen or silk sashes (*fajas*) which are worn by most Spaniards, and the many guitar shops. The best Valencian *mantas* to be had at Madrid are to be had at the Posada del Peine, Calle de Postas.

Plazuela de la Villa. This square opens on one side to the Calle Mayor. The large house near the *Casa del Ayuntamiento* was long the town residence of the Duques del Infantado, and where Ferdinand and Isabel also lived. The balcony is pointed out—looking upon the Calle del Sacramento—where Cardinal Ximenes, in answer to a deputation of disaffected nobles who asked him by what authority he assumed the regency, pointed to his artillery and soldiery in the court below. The palace belonged to the Duque de Osuna, the heir of the Infantados: this nobleman, the most illustrious in descent of Spain, united no less than 17 grandeeships in himself, *i.e.* (in Spanish parlance), "*el tiene diez y siete sombreros.*" On the left is the *Casa de Lujanes*, in which Francis I. was imprisoned after his defeat at Pavia (Feb. 24, 1525) until removed Jan. 14, 1526, to the *Alcazar*. Here he plighted his word of a king to treaties which, forgetting his chivalrous lament after Pavia, "*Tout est perdu hors l'honneur,*" he violated the instant he crossed the Bidassoa and touched the sacred soil of France.

The *Casa del Ayuntamiento* (or Man-

sion-house) was built in the 16th century; the portals are later and bad; the patio and staircase inside are plain. At the balcony overlooking the *Calle Mayor* the Duke of Wellington, entering Madrid as a deliverer, presented himself amidst the applause of the citizens.

Plaza de Oriente: in front of the Royal Palace, and of the Royal Italian Opera House. It is in the form of an oval, and its outer promenade is ornamented with 44 colossal statues of kings and queens. In the centre of the pretty gardens is a superb equestrian statue of Philip IV., one of the finest in the world, which was moved in 1844 from the *Buen Retiro* gardens. It represents Philip IV. mounted on his war charger, witching the world with noble horsemanship, and seen as became a king who was pronounced to be "absolutely the best horseman in Spain." This grand monument is in fact a solid Velasquez. Montañes carved the model in wood, while the bronze was cast at Florence in 1640, by Pedro Tacca. See the inscription on the saddle-girth. It is 19 ft. high, and weighs 180 cwt., yet the horse curves, supported by the hind-legs, and the mane and scarf absolutely appear to float in air; the great Galileo, it is said, suggested the means by which the balance is preserved. As this fine thing was comparatively lost in the *Retiro*, it was often before proposed to move it into Madrid; but the minister Grimaldi declared that to be too great an honour for an Austrian king, and protested that he would only consent if the head of Philip were cut off, and the Bourbon head of Charles III. substituted—a pantomimic change worthy of the greater clown Grimaldi. But so Caligula wished to put his own hideous head on a Jupiter by Phidias (Suet. 22); so the toady Claudius cut the head of Alexander from a picture of Apelles to substitute that of Augustus (Pliny, xxxv. 2). The bassi-relievi represent the knighting of Velasquez by Philip IV., with allegorical accompaniments.

Plaza de Isabel Segunda. This is

an open space and garden behind the Royal Opera House; it contains a statue in white marble of the Drama.

Plaza de las Cortes: in front of the Spanish House of Commons. It contains a bronze statue of Miguel de Cervantes, modelled by Antonio Solà of Barcelona, and cast in bronze by a Prussian named Hofgarten. Dressed in the old Spanish costume, he *hides* under his cloak his arm mutilated at Lepanto, which he never did in life, it being the great pride of his existence. The reliefs on the pedestal representing Don Quijote's adventures were designed by José Piquer; the cost was defrayed out of the *Bula de Cruzada*: thus Cervantes, who when alive was ransomed from Algiers by the monks of Merced, when dead owed to a religious fund this tardy monument.

Plazuela de la Cruz Verde. A cross in the centre of this little square marks the site where the last victim of the Inquisition in Madrid was burnt at the stake.

Plazuela de la Cebada: this is the "hay" or "grass-market," where criminals were formerly executed. The artist and naturalist will come here to study produce and the costume of the peasantry from the outlying districts in the large glass-and-iron market built here by an English company.

Gates.—**Puerta de Alcala,** to the E. of the city. The walls have been pulled down, and the gate has been left surrounded by gardens and large houses. It is the only fine triumphal arch in Madrid. It was designed by Sabatini, and erected at the command of Charles III. to commemorate his entrance into Madrid. The gate consists of 5 arches, and is 72 ft. high.

Puerta de Toledo, to the S. of the city, leading to the Puente de Toledo. It was erected by Ferdinand VII. upon his return from Valençay. It is a work of no architectural merit.

Puerta de San Vicente, to the W.

of the city, is the gateway leading to the pleasant Paseo de la Florida, Moncloa, and to the Northern Railway Station.

The River.—Madrid is situated on the side of the Manzanares, which river finds its source about 21 m. from the city, near the small village from which it takes its name. It is in reality but a mountain-torrent, and although scarcely furnishing water for the washerwoman, has fed the dry humour of Spanish wags and satirists from Quevedo, Gongora, and downwards for centuries. It is entitled a river by courtesy, because it has bridges — superfluous, luxurious — which many streams in Spain have not. In this land of anomalies, rivers often want bridges, while bridges want water and rivers. The enormous bridges of Madrid, about which there is no mistake, are however (as at Valencia) not quite *pontes asinorum*, since they serve as viaducts across the dip, and sometimes the rain-torrents descend from the Guadarrama in such a body that even their gigantic piers are threatened by the inundations; however, the deluge soon passes away, spent in its own fury. The dryshod foot-passenger during the dog-days almost crosses without knowing it, as in Lucan (ix. 974):—

“Inscius in sicco serpentem pulvere rivum
Transierat, qui Xanthus erat.”

Gongora, besides sundry profane and scurvy jests, likened this river-god, whose urn is so often dry, to the rich man in flames calling for one drop of water. Tirso de Molina's epigram compares it to the *long vacations* in summer of universities:—

“Como Alcalá y Salamanca
Teneis y no sois Colegio,
Vacaciones en Verano
Y curso solo en Invierno.”

The water of this anatomy, which has the form of a river without the circulation, is enticed into holes by naiads, to whom are committed the shirts and shifts, *los paños menores*, of Madrid. The lavation is garrulous and picturesque, for brightly do the

parti-coloured garments glitter in the sun.

The Canal de Manzanares was projected in 1668 to connect Madrid with the Tagus. It commenced at the bridge of Toledo; but was never completed farther than Vacia Madrid (distant 6 m. in an easterly direction), and was filled up in 1866.

The Canal de Lozoya, which supplies Madrid with abundant and excellent water, begins at Torrelaguna, 32 m. from hence, and is a fine piece of engineering. *Don Lucio del Valle*, the engineer, was created Marques del Lozoya. The Deposito is in the Calle de Bravo Murillo, outside the Fuen-carral gate. It is a pleasant walk.

Bridges.—**Puente de Segovia**, a handsome stone bridge of 9 arches, over the river Manzanares: it is 695 ft. long by 31 ft. broad, and was constructed by the architect Juan de Herrera for Philip II. The view from this bridge, looking towards the snowy range of the Guadarrama, is very striking.

Puente de Toledo.—This bridge is also composed of 9 arches, which are remarkable for the elegance and simplicity of their construction: it is 385 ft. long and 36 ft. wide. Obs. in the centre the hideous statues of San Isidro and his wife, looking out for water.

§ 8. PROMENADES AND PUBLIC GARDENS.

El Prado.—This is the grand boulevard of Madrid. It extends from the Paseo de Atocha to the Paseo de Recoletos, a distance of $2\frac{1}{2}$ m. As its name indicates, it was once a meadow, but it was turned into a promenade by Charles III., and is divided into 4 principal paseos. The Paseo del Botanico extends from the Calle de Atocha to the Fuente de Neptuno; the Salon del Prado lies between the Fuente de Neptuno and the Fuente de Cibeles, and is the fashionable lounge in sum-

mer. From the fountain of **Cibeles** begins the **Paseo de Recoletos**, which continues along the **Fuente Castellana** to the new Hippodromo.

El Salon del Prado is a promenade, 1450 ft. long and 240 ft. broad. On one side of it is the obelisk of the *Dos de Mayo*, raised to the names of the victims of Murat, on what is called *El Campo de la Lealtad*—The Field of Loyalty. This memorial was begun in 1814 by the Cortes. The obelisk is enclosed in a little square, surrounded by funereal-looking cypress-trees. The Spanish heroes of the *Dos de Mayo* were named Jacinto Ruiz, Luis Daoiz, and Pedro Velarde, whose brother was made *Vizconde del Dos de Mayo* in the year 1852. The bloody truth is soon told. Murat, who in his heart aspired to the throne of Castile, arrived at Madrid, March 23, 1808, professedly *as a friend*; but having been received with angry cries by the mob, he determined to strike a blow of terrorism, and accordingly indiscriminately seized upon some hundreds of the citizens—young and old, lay and clergy—who were tried by court-martial, condemned to death, and executed on the Prado as being the most public place.* The three heroes who figure on the obelisk were officers of artillery, who, upon the occasion of the massacre, refused to surrender their cannon to the French. Indirectly this brave deed saved Spain, for the news reached England just as the Duke was being sent to South America. It led to his being landed at Mondego Bay instead, and thus to the delivery of the Peninsula. On the 2nd May a solemn ceremony is held here by the authorities of the town, who go in procession to the obelisk to funeral masses performed for the souls of the murdered heroes. Masses are said at 4 altars from daybreak till midday, and the scene is very animated and picturesque. A marble group of Daoiz and Velarde, by Sola, has been placed

in front of the principal façade of the Gallery (**Museo de Pinturas**). One of the entrances to the Retiro passes by the square of the *Dos de Mayo*. The new **Museo de Reproducciones** is to the l. A good panorama of the Battle of Tetuan may be visited, which is opposite the Picture Gallery. Of 8 fountains of the Prado, those of Neptune, Apollo, and Cybele are most admired; but these stony things count as nothing when compared to the living groups of all ages, colour, and costume, which walk and talk, ogle and nod, or sit and smoke in the summer evenings. Although a so-called *meadow*, the name is a modest misnomer, after the fashion of Les Champs-Élysées of Paris. Numberless iron chairs (2 quartos, = $\frac{1}{2}d.$ each) are placed in rows, back to back, under the long lines of trees, and are much patronised during the Carnival and summer nights. Ragged urchins run about with farthing boxes of wax vestas for smokers, *i.e.* for 99 out of 100 males; whilst *aguadores* follow with icy-cold water. The Prado can only be seen to advantage during summer evenings, where, as it is near the town, the inhabitants go to *tomar el fresco*. Since the gardens of the Buen Retiro have been thrown open to the public, it has become the fashionable drive and promenade, and the Prado is deserted the rest of the year.

Paseo de la Fuente Castellana. This promenade, which leads to the Hippodrome, where the races take place in spring and autumn, was laid out by Espartero during his regency; it is but a continuation of the Recoletos to the N. It is ornamented with an obelisk, surrounded by a parterre. The centre forms a broad avenue, a side avenue is set apart for horsemen, and shady walks on either side are reserved for pedestrian loungers. Fine houses, surrounded by gardens, have been built on each side of this promenade.

Paseo de Atocha, which lies between the Calle de Atocha and the ch. of Atocha. It is a favourite winter pro-

* The appalling details are given by Toreno and Blanco White (Lett. XII.), who were eyewitnesses: see also Foy (111-172) and Schepeler (i. 53).

menade for invalids, being sheltered by rising ground to the N., and open to the valley of the Manzanares to the S. The Anatomical Museum may be visited by those interested in such things; it is in this Paseo. The September fair is held here.

Paseo de las Delicias. The new railway station to Toledo is in this Paseo. This arid walk commences at the Paseo de Atocha, and extends to the banks of the canal Manzanares.

Paseo de la Virgen del Puerto, near the river to the W. of the city, is a favourite holiday promenade for the lower classes. It extends from the Puerta de Segovia to the Puerta de S. Vicente.

Paseo de la Florida. This is a continuation of the promenade *de la Virgen*, to the N. It commences at the Puerta San Vicente, and terminates at the ch. of San Antonio de la Florida, where there are some good frescoes painted by Goya.

On the E. side of this promenade, above the N. Railway terminus, is the *Montaña del Principe Pio*, crowned by infantry barracks. This hill should be ascended, as it commands fine views of the town, and especially of the Royal Palace.

Barrio de Salamanca. This is a new and fashionable quarter of the town, laid out by the Marquis of Salamanca in handsome streets. It is now inhabited by 32,000 people.

Gardens.—Buen Retiro. This large extent of pleasure-grounds was laid out by the Conde Duque de Olivares, as a "*pleasant retreat*" for Philip IV., in order to divert his attention from politics and his country's decay. Here were erected (1630) a palace and a theatre, in which the plays of Lope de Vega were acted. Both were burnt down in 1734, when many fine pictures by Titian and Velasquez perished. The palace was rebuilt by Ferdinand VI., but was much damaged by the French, who selected this commanding posi-

tion for a strong military post. After the Revolution of 1868, what was left of it was pulled down, and the building now used as the Artillery Museum, and the old "Cason," now the **Museo de Reproducciones**, are all that remain. The broad central avenue, and the numerous walks which branch out right and left, afford pleasant shady promenades in the spring and early summer. The chief avenue, which is decorated with statues of Spanish kings and queens, terminates at the margin of **El Estanque**, a diminutive lake 250 yards long by 125 yards broad, upon which there are boats for hire.

Since the Revolution of 1868, the whole of the gardens has been thrown open to the public, and a fine carriage-road was made under the superintendence of the Duke of Fernan Nuñez, who, as a member of the Ayuntamiento, had for some time the care of the gardens. This drive runs from the gate in the Calle de la Venta past the Casa de Fieras (house for wild beasts) to the Paseo de Atocha, and is now the fashionable drive in winter from 4 till 6, in summer from 6 till 8, and is well worth a visit. Parallel to it is a road for riders, and also a footpath shaded by a fine avenue of Wellingtonias. At the end of this avenue there is a view over the arid country, the only landmark being a small hill crowned with a chapel, called either **El Cerro de los Angeles**, or the *centre of Spain*.

At the upper end of the Buen Retiro is a mound, with a sort of summer-house, called **El Belvedere**, and justly so, as it commands a panoramic view of Madrid. The rustic cottage, called **La Casa Persa**, is now a café and restaurant, and in summer is a pleasant place to dine at. Military bands play in the gardens during the summer months from 5 P.M. to 8. A winter-garden has lately been erected near the skating-pond, and a good Rink.

Botanical Gardens.—These are situated to the E. of the Paseo Botanico, and are fenced in with an iron rail.

Ferdinand VI., in 1755, first founded these gardens in the Prado. They were removed to their present position in 1781, by the Conde Florida Blanca. The Linnæan system was then adopted, and the plants were scientifically arranged and classified by Cavanilles, under whom, when full of curious specimens, it was an oasis of Flora in the desert of the Castiles. The invaders converted this Eden into a wilderness, uprooting plant and shrub; but when the Duke expelled the destroyers, the face of the earth was renewed, and Art and Nature revived.

In the archives, the student will find several original and inedited letters by Linnæus and Goethe.

A new School for Arts et Metiers is about to be built at the end of the Botanical Gardens. The building near it in the Paseo de Atocha is the Anatomical Museum of Dr. Velasco.

The Palace Gardens occupy part of the site of the **Campo del Moro**, which is mentioned in the comedies of Calderon and Lope de Vega. They were laid out by A. G. Arguelles, but are uninteresting. The fountain in the centre is most beautiful.

§ 9. ROYAL PALACE.

It is shown by permission (*papeleta*) from the *mayor domo*, or from the *Intendente de la Casa Real*, when their Majesties are absent from Madrid. To enter the stables, apply at the door, and one of the head grooms will show you over. The guard is relieved at the Royal Palace at a quarter before 10, so that persons intending to see the Chapel or Armeria are advised to go at that time; they will then see detachments of the best Spanish cavalry, infantry, and mountain artillery, and hear some good military music. The manoeuvres last about 20 minutes. The chapel is open to the public free.

The Royal Palace of Madrid is certainly one of the most magnificent in the world, although its exterior does not quite satisfy when nearly ap-

proached and examined. The square port-holes of the *entresuelos* (called "Quita ruidos" by Spaniards), and the irregular, unsightly chimney-pots, mar the elevation and destroy the general effect. It has two open *plazas*: that to the E., *de Oriente*, was begun by Murat, as a sort of Place du Carrousel; but the invaders, having demolished eighty-seven houses, just left the space a desert of dust and glare, and impassable in the dog-days. Ferdinand VII. removed the ruins, had the locality levelled, and commenced a theatre and colonnade. The Royal Palace occupies the site, some say, of the original outpost Alcazar of the Moors, which Enrique IV. made his residence. This was burnt down on Christmas-eve, 1734, when Philip V. determined to rebuild a rival to Versailles, and Felipe de Jubara, a Sicilian, prepared the model. The architect judiciously wished to change the site for the San Bernardino hill, but Elizabeth Farnese, the queen, whose ambition it was to advance her children, grudged the expense, and combined *en camarilla* with the minister Patiño: so many difficulties were made, that Jubara died of hope deferred. Philip then directed Giovanni Battista Sacchetti, of Turin, to prepare a smaller and less expensive plan, which, the queen not objecting, was adopted April 7, 1737.

It is a square of 470 feet each way, by 100 feet high, but the wings and the hanging gardens are unfinished. The rustic base is of granite; the window-work of white stone of Colmenar, which in the bright sun glitters as a fair palace of marble. Visit it also at moonlight, when, in the silent death-like loneliness, the pile looms like a ghostly thing of the enchanter, or a castle of snow. On the heavy balustrade above stood a series of heavier royal statues, some of which now adorn the *Plaza de Oriente* and the avenues of the gardens of the Buen Retiro. The principal entrance is to the S., and disappoints; it leads into a huge *patio* of some 240 feet square, with a glazed upper gallery like a manufactory. Between the arches are several

bad statues by De Castro, Olivieri, &c., of Spanish Roman emperors—Trajan, Adrian, Honorius, and Theodosius. The bewigged smirking statue of Charles III. is no better: it disfigures the grand staircase, which is noble in design and easy of ascent. It is said, when Buonaparte ascended these stately steps, that he told his brother Joseph, "Vous serez mieux logé que moi." He laid his hand on one of the white marble lions, exclaiming, "Je la tiens enfin, cette Espagne, si désirée!" But the French at last discovered that Spain is a morsel easier to be swallowed than digested. (Flores, ii. 17. 8.) The Duke shortened their tenure: he entered Madrid in triumph after the victory of Salamanca, on the 12th of August, 1812, and was lodged in this palace.

Few things can be more tiresome than a foreign palace, a house of velvet, tapestry, gold, lords of the bed-chamber, &c. Yet this is a truly royal residence, in which the most precious marbles are used prodigally in floorings and doorways. The multitudinous French clocks were the especial hobby of Ferdinand VII. On these walls hung those glorious pictures, now in the Museo, which that monarch ejected to put up silk hangings. The vaults and store-rooms were filled with fine old furniture; after his death a gigantic removal went on as regards jewels and everything of portable value; but since the restoration of Don Alfonso, the Palace at Madrid has been put into first-rate order, a number of fine bronzes, clocks, and porcelain vases have been found in the china closets, and now adorn the principal rooms.

The chief saloon is called *de Embajadores*, or the Reception or Throne room, and its decorations are indeed most princely; the rock crystal chandeliers, colossal looking-glasses cast at San Ildefonso, the marble tables, crimson and gildings, will enchant lovers of royal magnificence. Among the interesting porphyry busts of the 16th cent. in this room, obs. two fine Roman white marble busts of the sons of Agrippina. Heré the sovereigns

of the Spains receive on grand occasions when alive, and when dead are laid out in state. The ceiling is painted by Tiepolo with the "Majesty of Spain," in illustration of the virtues of the kings, and the manliness of the people, who are represented in the different costumes of the provinces. The most admired ceilings are the apotheosis of Trajan and the Aurora, in the 21st room, by Mengs.

Notice the splendid *Gabinete* fitted up with china. The whole room is lined with Buen Retiro ware, made at Madrid by the artists whom Charles III. brought with him from the manufactory of Capo di Monte, at Naples.

There are few pictures left in the Palace worthy of notice, excepting some portraits of the royal family of Spain by Goya.

The views from the windows which overlook the river are true landscapes of the Castilian school: the slopes under the royal eye, long left in rugged, ragged, mangy deformity, are now levelled or terraced. How the magic wand of the Moor would have clothed the waste with flowers and verdure, and raised hanging gardens and fountains, in imitation of those on the declivity of the Alhambra, which, although artificial, rival Nature herself! Below trickles the Manzanares with its great name and scanty stream: beyond stretch the ragged woods of the *Casa del Campo*, and then the hopeless tawny steppes, bounded by the icy Guadarrama, whose sharp outline cuts the bright sky, and whose snowy heights freeze the gale; all is harsh and torrid, colourless and blanched, but yet not devoid of a certain savage grandeur. The Palace, from standing on an eminence, exposed directly to the winds from the snowy Guadarrama, is so bitterly cold in winter that the sentinels are sometimes frozen to death.

The royal chapel lies to the N., and is on a level with the state rooms. It is still splendid, although plundered in 1808 by Gen. Belliard, who carried off the pictures painted for Philip II. by *Michael Coxis*: this general, from having been governor

of Brussels, and knowing their local value, sent his spoil there to be sold. The order is Corinthian, the marbles rich, the stucco gilt. The ceiling was painted by Giaquinto. Here figure San Isidro, the tutelard of Madrid, and Santiago, the patron of Spain. The foundations only of a larger chapel are laid. The fine ecclesiastical objects at the Royal Chapel are of immense value. They are arranged in glass cases for inspection. At different times in the year* the galleries leading from the royal chapel are hung with the magnificent and unique tapestries which belong to the crown of Spain. Photographs of the entire collection may be had at Laurent's.

The Palace Library belonging to the Crown contains a valuable collection of about 100,000 books and MSS. Amongst the illuminated missals is a Prayer-book said to have belonged to Ferdinand and Isabel the Catholic, or to their daughter Juana la Loca, whose portrait it contains. The binding is adorned with exquisite ornaments and the arms of Leon and Castile in enamel. The MS. letters of Gondomar, the Spanish Ambassador in London during the reign of James I., are of especial interest to the English student. The library may be seen through an introduction to the accomplished librarian, Señor Zarco del Valle, and permission obtained to read and study in it.

Now visit **La Real Cochera** and **Las Caballerizas**. These enormous coach-houses and stables lie to the N.E. of the palace; the latter are filled with the horses which convey the Royal family to their daily drives. This museum contains carriages and hearses of all forms and ages, from the cumbersome state-coach to the Cupid-bedizened car, from the oldest *coche de colleras* to the newest *équipement de Paris*. Do not fail to see the harness-room.

§ 10. PUBLIC LIBRARIES.

The **Biblioteca Nacional** is placed at the corner of the Calle de la Biblioteca,

* Epiphany, Easter, and Corpus Christi.

on the Plaza de Oriente, in a house which once belonged to the Alcañices family, but the handsome fittings-up of walnut and gilt capitals were put up by Godoy. Open daily from 10 to 3. It contains about 230,000 volumes, is well conducted, and the cool and quiet are truly refreshing after the dust and glare of the streets. It is rich in Spanish literature, especially theology and topography, and possesses some curious MSS. illuminated in Spain in the 11th and 12th centys., and known by the name of *Beatos*, as they contain this author's commentaries of the Apocalypse. Several fine illuminated missals of the 14th and 15th centys. Obs. a very small vol., bound in green, with minute figures in the manner of Julio Clovio. The original testament of Isabel la Catolica, and a large collection of autographs, will interest the amateur. In the MSS. Department may be seen the collection of prints, principally formed from the important series bought in 1865 from Don Valentin Carderera. This library has been much increased, *numerically*, since the suppression of convents: the accession, however, has been rather in works of supererogation, ancient books and monkish lore; good modern books are here, as in most other Spanish libraries, the things needful; but want of funds, as usual, is the cause.

The new Biblioteca Nacional is in course of construction in the Paseo de Recoletos.

Biblioteca of the University, Calle Ancha de San Bernardo, which contains 24,000 vols.; open free from 10 A.M. to 2 P.M.

Biblioteca de San Isidro, Calle de Toledo, No. 45, contains above 50,000 vols.: open in summer from 10 A.M. to 2 P.M.; in winter from 9 A.M. to 3 P.M.

Biblioteca of the Academy of History, Calle de Leon. This library contains many MSS. of great interest, also several early editions of rare and valuable works.

Biblioteca of Don Pascual de Gayangos, Calle del Barquillo 4. Here can

be examined one of the most complete collections of Arabic MSS. which exist in Europe.

Biblioteca of the Duke of Veraguas, Calle de San Mateo, contains many interesting MSS. connected with Columbus and his times.

Biblioteca of the Duke of Osuna, Calle de Don Pedro, containing about 75,000 vols.

Biblioteca of Gen. San Roman. One of the most complete military libraries in Europe.

§ 11. ROYAL ARMOURY.

Armeria Real. This noble gallery is all that now remains of the old **Alcazar**. It fronts the S. façade of the royal palace, and contains one of the finest armouries in the world. The entrance is by a small door, on the outside of the Court, to the l. of the large gateway. Open every day from 10 A.M. to 3 P.M. on the payment of a small fee. Foreigners with passports admitted gratis. The collection is contained in one spacious saloon, 227 ft. long by 36 ft. wide; the saloon was built by Gaspar de la Vega, in 1565, for Philip II., when he removed the royal armoury from Valladolid. This, as it really contains weapons of all kinds, is a double curiosity, being the best provided arsenal in the land. It is the finest *ancient* armoury in Spain; for many of the others were gutted by the people in 1808, when they rose against the French. The people, not being able to procure weapons elsewhere, broke open the existing armouries, and thus were equipped with the identical weapons with which their ancestors had fought against their infidel invader. So the Romans were armed after their defeat at Cannæ (Val. Max. vii. 6).

In this Armeria there exists a valuable MS. catalogue of the time of Philip II., with drawings; a poor catalogue was published in 1793 by Ignacio Abadia; and a fine French

work, with engravings, by Gaspar Sensi, at Paris, 1838, with letterpress, full of inaccuracies, by *Jubinal*. Visitors should buy the catalogue, both as a guide here and as a book of reference for their libraries at home. The Arabic inscriptions have been translated by the accurate Gayangos; the glossary will be found useful, and the marks or monograms used by the best armourists are cited and engraved. This Armeria deserves the most careful examination, realizing history itself, and containing unique relics of Spain's greatest epochs.

In 1882 the Armoury was entirely re-arranged by Count Valencia de Don Juan and Dr. Paulino Sabiron.

The first entrance is striking, and worthy of this land of the Cid and chivalry; it carries one back to the heroic age of Spain. Here are the swords of her noblest champions, the helmets of her wisest, and the breastplates under which her greatest hearts beat. How these silent records realize history: what a contrast of the glorious past with the apathetic present! All down the middle of the *Saloon* are drawn up equestrian figures; while armed knights stand against the walls, surrounded in every direction with implements of war and tournament. Above hang banners taken from the enemy, while the walls are lined with coats of armour.

The finest armour is foreign, German and Italian. One specimen, 557, is inscribed, "Desiderio Colman Cays: May: Harnishmagher ausgemacht in Augusta den 15 Aprilis, 1552." By this Colman also is 2433, a black-and-gold helmet, dated 1550. The armour of Philip II., when Prince, has the arms of England engraved on it, in an escutcheon of pretence for his wife, our Mary. — The so-called armour of Philip of Burgundy is inscribed "*Philippus Jacobi et frater Negroli faciebant*." Toledo furnished blades of the finest temper: but the most highly wrought artistical armour came from Augsburg and Milan. Obs. in glass case near the entrance all the chased shields of these fine Milan artists, especially Nos. 990 and 1666, with

head of Minerva; and 2316, a portion of a helmet. A most elegant steel gun, No. 2319, is inscribed "*Hízome en Riela, Christobal Frisleva, año 1565.*" Here are helmets said to have been worn by Hannibal and Julius Cæsar: the latter one is evidently Italian, and of the 16th century. The armour of the Cid is probably fictitious; so, probably, is his saddle, No. 2311; and so, we fear, is his sword, *Colada*, 1727. If the suit said to have been worn by Isabel at the siege of Granada, and with the monogram *Isabel* worked on the vizor, is authentic, she must have been a portly dame. More probably it belonged to the husband of Isabel, daughter of Philip II., Regent of Flanders, who used his wife's cipher from gallantry. Obs. No. 1666, a superb shield by Negroli, inscribed 1541, with a Medusa's head; and another, studded with cameos, and given to Philip II. by a Duke of Savoy. Notice in adjoining case the *Visigoth* crowns; the spurs and part of the mantle of St. Ferdinand.

The armour of the Great Captain is authentic: there are four suits all richly chased, with a badge of two palm-trees issuing from a coronet. Remark, No. 1004, the peculiar coal-scuttle heaume (a box or *baul*—pot-de-fer), said to have been that of the Rey Chico, and a suit of armour, worked with silver filigree, given to Philip II. by the city of Pamplona. Obs. the armour of Guzman el Bueno, of Fernan Cortes, of John of Austria (worn at Lepanto), and of Columbus, No. 2355; it is black-and-white, with silver medallions; also a suit of a German elector, heavy, square, web-footed, and short-legged—there is no mistaking the country of the wearer. The smaller suits, for Infantes, and young heroes, are military playthings. The Turkish banners were mostly taken at Lepanto. The collection of guns belonging to Charles III. and Charles IV. is worthy of these royal gamekeepers; many are inlaid with jewels, one—No. 2223—was a present from Buonaparte, [*Spain*, 1882.]

who soon after *accepted* from his friend his crown and kingdom.

The collection of *Swords* is much more interesting; for this weapon Spain has always been celebrated. Many are of undoubted authenticity, although some want confirmation, which is a sad pity, as these are the symbol relics of Spain's heroic and best age; they realize her ballad *Epos*, her best poetry. Look at least with veneration at the scimitars of two creatures of romance: No. 1698, that of Bernardo del Carpio, a mythic personage, the personification of Spain's antipathy to France; and 1662, the celebrated *Durindana*, *Durandal*, of Roldan (Orlando): this is of rich filigree, and *no doubt* is the identical blade with which he divided the Pyrenees. Obs. 1620, the equally authentic and formidable *Montante*, or double-handed falchion, of Garcia de Paredes, 453; for his armour see 453.

Obs. in one of the central cases the swords of St. Ferdinand, No. 1654, the conqueror of Seville, 1248; No. 1705 is that of gentle Queen Isabel, *la Catolica*, one of the best of princesses. No. 1696 is the sword of Ferdinand V., and 1702 is that—one rather of state than battle—of the "Great Captain," and really one in every sense. This noble blade is used as the *Estoque real*, or sword of state, at the Royal Juras, when it is borne by the *Conde de Oropesa*. It is also used when knighthood is conferred on distinguished persons. Next remark the swords of Charles V., Philip II., Fernan Cortes, and No. 1769, that of Pizarro, in a steel sheath, given to Sir John Downie. In vain the historian will inquire for the sword which François I. surrendered at Pavia; it was *given* to Murat, March 30, 1808, and, to make the dishonour complete, surrendered by the Marquis de Astorga, whose duty, as *Divisero de Madrid*, it was to have guarded the relic. The original sword of François I. is now in the Museum at Paris (an exact copy, No. 1766, is in the *Armeria*: it was

the gift of the Infante Francisco, and was made by Señor Zuloaga).

The implements of *Tournaments* and *Hunting* are extremely curious and complete, as the German love of heraldry and the lists flourished in the congenial soil of the Castiles, the land of personal prowess and the *hidalgo* and *Paso Honroso*; here, by the way, is the sword of the very Suero de Quiñones, No. 1917. Obs. 1711, the halberd of Don Pedro the Cruel, and the *hastas de gallardete*, which were fixed on the walls of captured cities. The saddles and leather shields of the Moors are curious; the shields, or *Adargas*, although light, resisted spear and sword; their two hides are cemented together by a cement composed of herbs and camel-hair; the forms are ovals, and ornamented with three tassels and the *umbo* or knob; they are the unchanged *Cetræ* of the Carthaginians and Iberians (see Pliny, 'Nat. Hist.' xi. 39; San Isidoro, 'Or,' xviii. 12).

Obs. the 35 suits of armour of Charles V., some chased in fine cinquecento. The fronts are engraved with the Virgin (his tutelar), and the backs with either Santa Clara or Santa Barbara.* No. 2308 is a grand equestrian suit. Obs. particularly No. 2321. No. 2364 is interesting, as being the identical suit worn at the Battle of Muhlberg, and depicted in the portrait by Titian; No. 2388 is that of Philip II., also painted by Titian. No. 2410 is the identical and ponderous suit arrayed in which Charles V. entered Tunis, July 20, 1535. No. 2412 is his splendid *Borgoñota* (casque), damascened and worked à la Cellini. The suits of Philip II. are very fine, especially those worked in black and gold. No. 2488 is one of the finest suits. The gorget of No. 2370, one of the 8 suits of Philip II., is of exquisite work.

No. 2425 is the rude litter in which Charles V. was carried when suffering from the gout; it is something between a black coffin-like trunk and

a Slavonian kibitka. Obs. his four iron campaigning dinner-plates. 321 is the suit of armour of John Elector of Saxony, taken prisoner by Charles V. at Muhlberg, in 1547. 402 is the panoply of Don John of Austria, natural son of Charles V., and the victor of Lepanto. Among the elegant suits for children obs. one, 630, given by the celebrated Duke of Osuna to Philip III. when young. 901 and 975 belonged to *Francisco de Avalos*, the Marquis of Pescara, one of the best generals of Charles V. 927, *Garcilaso de la Vega*, general and poet, killed in battle in 1536 (a death unusual to the tuneful tribe). 1132, *Juan de Padilla*, general of the *Comuneros*, who was beaten at Villalar, and executed in 1520. 1249, half-suit of *Alonso de Cespedes*, killed in 1569, one of the Samsons or strong men of Charles V. 1501, and the following, are Turkish relics taken Oct. 5, 1571, at Lepanto, the Trafalgar of its day. 1598 is the sword of Boabdil, the last of his race, the loser of Granada, and truly called *El Zogoibi*, the unfortunate. 1614 is one of the numerous *Montantes*, or double-handed swords, sent to Spanish kings by Popes, who used them—the kings—as their executioners. 1632 is the helm of *Jaime el Conquistador*, with the *Drac pennat*, or winged-dragon crest, of that illustrious conqueror. 1644 is this true hero's victorious sword. 1659 is the sword of *Pelayo*; which, if genuine, carries us back to the cradle of the Gotho-Hispano monarchy and to its immortal restorer. Lovers of true Toledan blades should look at 1692, a superb specimen, by *Miquel Cantero*, which was worn by Philip II. 1564 is an exquisite specimen of Toledan workmanship. Look at 1721, a blade by Sebastian Hernandez; and also at 1773, a first-rate sword worn by Philip II. 1794 is an estoque, belonging to *Don Juan of Austria*, a specimen of the rare *Perrillo* brand; so also is 1807, the sword of *Hernan Cortes*. Look also at 1868, a grand shield in the Cellini style, with ovals of the Rape of the Sabines, &c.; ditto, 1879, with the Triumph of Love for

* Santa Barbara is the patroness of artillery.

subject. 1913 is the sword of the Conde Duque, the overrated premier of Philip IV. 1916 carries one back to the conquest of Granada, and is the sword of Garcilaso de la Vega, *el que mató el Moro*; of that gallant soldier of the Virgin, who slew the Moor that mocked at her Ave Maria. 2309 is the suit of the fighting Bishop of Zamora, Antonio de Acuña, who was hung, in 1522, for high treason, by the famous Alcalde Ronquillo. No. 2332, imperfect, belonged to Alva, the Great Duke of Spain. 2399 is the elegant suit of Don Carlos, the ill-conditioned son of Philip II., about whose death poets have predicated much *fiction*. Obs. 2498, the equestrian statue of *Hernando de Alarcon*. 2521 is said to be the helmet of his prisoner François I.

§ 12. ARCHÆOLOGICAL MUSEUM; PRIVATE ARMOURIES. MUSEUMS OF ARTILLERY, MARINE, AND NATURAL HISTORY.

Museo Arqueológico.—Calle de Embajadores 68. Open on week days from 10 to 3. Entrance, 2 reals for 1 or 6 persons.

This Museum was founded by Queen Isabel, and opened by King Amadeo in 1871. It has been arranged in the gardens and small palace of the Casino de la Reina, in imitation of the Hôtel de Cluny in Paris. The Casino was given by the corporation of Madrid to Doña Maria Isabel de Braganza on her marriage with Ferdinand VII. The nucleus of the Museum was formed of the following objects.

The large and important collection of coins and medals which was formerly at the National Library; curiosities of different kinds given to Charles III. by Don Pedro Davila in 1771; a variety of Chinese objects sent from the Philippine Islands; the collection of objects brought from South America in 1776 by Ruiz and Pavon; and the unique series of 600 specimens of ancient Peruvian pottery, collected from the tombs of the Incas, in 1788, by Don Baltasar

Jaime, bishop of Trujillo. Much has been added since then to the Museum. The Spanish Government bought in 1873 the large collection of Roman antiquities which belonged to the Marquis of Salamanca. They had been collected by him in Italy during the excavations made for the construction of the Roman railroads, and were formerly at Vista Alegre, near Madrid. In 1874-75, the curious sculptures found in the excavations at Yecla, province of Alicante, were bought for this Museum. As no Catalogue exists, the visitor may find the following observations useful, to draw his attention to the objects most worthy of notice.

1st Room.—A Moorish wooden door from a ruined church at Daroca, 14th centy.; two gateways of Mudejar architecture from the Aljaferia at Zaragoza; a fine Hispano-Moresque vase of lusted ware, similar to one at the Alhambra; a great variety of most interesting dishes of this same pottery, ornamented with coats of arms, inscriptions, &c.; a very remarkable bronze Moorish lamp, with inscription stating it belonged to Mohamed, 3rd King of Granada, A.D. 1305; the keys of Oran, which were given to Cardinal Ximenez; some interesting ivory caskets with Arabic inscriptions; and a silk textile fabric of the 13th centy.

2nd Room.—A series of Tapestries, embroidered in high relief with silks and gold, the gift of the Conde Duke de Olivares to a convent of nuns at Madrid; a sedan-chair of the 18th centy.; two remarkable astrolabes, one made for Philip II., of which there is a reproduction at the Kensington Museum, the other dated 1067, the most ancient instrument of this kind which exists; an interesting weighing-machine, made by Salinas at Madrid; an effective set of coro-seats from the convent of El Paular, near Segovia, 16th centy.; some Romanesque capitals from San Juan de Campóo and Santa Maria de Mave, and several good old Spanish paintings on panel.

3rd Room.—A Christian sarcophagus

of the 4th centy.; tomb of an abbot, 14th centy., with interesting representations of his life and death; the sepulchres of Doña Ana de Mendoza, Doña Costanza de Castilla, and Pedro Boil. The statue of Don Pedro el Cruel must be observed: it is the only one that exists of this monarch, and was brought from his sepulchre at Santo Domingo el Real.

4th Room.—Two good majolica dishes, a good specimen of the school of Luca della Robbia; a variety of Buen Retiro biscuit-porcelain; some indifferent Spanish glass; inferior specimens of Talavera and Alcora pottery, and a fine group of biscuit-porcelain, marked Duke d'Angoulême.

5th Room.—Dresden and Sèvres porcelain from the china closets at the Palace, and a very beautiful set of Wedgwood jasper ware, which formed part of the cargo of a ship that was seized during the Peninsular War. Bronzes of the 16th centy.

6th Room.—A very fine gun of the 17th centy., inlaid with garnets and *cloisonné* enamel; an ivory cross which deserves special mention and attention, with inscription "Ferdinandus Rex Sancia Regina," and is one of the most interesting ivories which exist of the 11th centy.; Visigothic and Arabic ornaments from Guarrazar and Andalusia; a crosier given by the Anti-Pope Luna to his sister, the abbess of a convent in Aragon; several ivory diptychs and caskets of interest.

The visitor must here cross the garden to go to the building where the Roman antiquities and medals are arranged.

1st Room.—Chiefly contains inscriptions. Obs. one with Iberic characters.

2nd Room.—The celebrated bronze tablets found at Osuna, and bought by the Government, must be observed. They contain part of the 61 chapters, and the whole of the following until the 82 inclusive, of the colonial laws given by Julius Cæsar to the colony which he founded under the name of *Genetiva Julia*.

3rd Room.—Etruscan and Greek vases from the Salamanca collection, some of which are very fine; bronzes, &c.

4th Room.—Roman bronzes, Roman and Greek glass, and personal ornaments.

5th Room.—Roman sarcophagus found at Husillos; a well (*Puteal*) with figures representing the Birth of Minerva, Greek, or copy from the Greek; 12 mosaics for hanging against a wall, brought by Charles III. from Herculaneum, representing the games at a Roman circus.

6th Room.—The visitor must especially observe the curious sculptures contained in this room. (See *Introd. Spanish Sculpture*.) They appear to belong to the first centuries of the Christian era. The attributes and emblems of draperies of these statues must be noticed, and inscriptions in Greek and Iberian characters in an undeciphered language. Some of these figures carry in their hands cups with fire, or signs which appear to refer to a solar deity. The student may look at a remarkable sun-dial with Greek inscriptions.*

7th Room.—Roman terra-cottas. Here the visitor may go upstairs to see the *Coins and Medals*. They are admirably arranged in historic series. Notice the early Iberian coins. The Greek coins are very fine, and the series of medals of Spanish, French, and Italian kings, and distinguished persons, is of the highest interest.

From here the visitor may go through the garden to a small building where the *Pre-historic Collections* are kept; chiefly remarkable for the quantity of stone-implements found in Spain, and end by going to the Salon Ethnografico, formerly the greenhouse belonging to this small palace. The objects it contains which are most worthy of attention are:—a Mexican papyrus, anterior to the Conquest;

* For further information on this subject the voluminous work, 'Museo Español de Antigüedades,' in course of publication, may be consulted.

some helmets made of feathers brought from the Sandwich Islands, most remarkable for their Grecian form; 156 statuettes of Mexican figures, representing national costumes of the 18th centy.; 24 lacquer-pictures, representing the Conquest of Mexico; Chinese musical instruments, arms, porcelain, and costumes; a very remarkable textile fabric found in the tomb of an Inca, and the unique collection of Peruvian pottery already mentioned.

Private Armouries.—Those belonging to the Duke of Medinaceli and the Duke de Osuna deserve a visit. The view of the Guadarrama from the Vistillas near the Duke's palace ought to be seen.

The Artillery Museum is on the Plaza del Buen Retiro, close to the entrance into the Retiro Gardens (travellers with passports admitted every day). This Museum is chiefly interesting to military men; but the ordinary traveller will be interested in the fine embroidered tent which belonged to Charles V. It is of Oriental work, and was probably taken in the African war. (It was certainly *not* made by the ladies of Granada, as the custodian would have one believe.) Obs. an interesting model of the town of Madrid in 1830; also a gilt-brass model made for Charles IV.: the chairs and table used by Maroto and Espartero to sign the peace of Vergara.

The Naval Museum, in the Plazuela de los Ministerios, is open to the public (with *esquela*) on Tuesdays and Fridays from 10 A.M. to 3 P.M., *except when it rains*. Obs. the ship-building models of the day when Spain was a first-class naval power; and also the chart of America made by the pilot Juan de la Cosa for the use of Columbus in his second voyage of discovery in 1493.

Museum of Natural History in the Academy of San Fernando, No. 19, Calle de Alcalá, daily—except on holidays—

from 10 to 3. The mineralogical department is remarkably rich in specimens of Spanish and South American minerals, marbles, &c. Obs. a loadstone (*pedra iman*) weighing 6 lbs. and supporting 60 lbs. of metal. The zoological collection contains many rare animals and fossil remains. Obs. a gigantic specimen of the **Megatherium Americanum*, found in the year 1789 near the river Lujan, about 40 m. from Buenos Ayres in the river Plate; near it is a smaller specimen of the same extinct animal, which was found near Madrid, 20 ft. below the earth. Obs. also 2 stuffed bulls, called *Señorito* and *Caramelo*, and the skeleton of a French soldier.

§ 13. ROYAL PICTURE GALLERY.

The Museo, or Royal Picture Gallery, may be justly considered one of the richest galleries in the world, although containing many splendid gems, rather than a series of pictures illustrative of the history and schools of painting. It is open on Sundays, without charge, from 10 to 3 in winter, and 8 to 1 in summer; on Mondays from 1 to 4, and on other days from 9 to 4. It is closed on rainy Sundays and on holidays. A small fee of 2 reals (50 cents.) is paid on entrance, which goes to the support of the Asylum for the Poor at the Pardo.

A Catalogue in two volumes (the first containing the Italian and Spanish schools), and an abridgment of it in one volume, have been published by Don Pedro Madrazo. It is a creditable production, and contains much useful information as to the pictures and their authors. Many additions have been of late years made to the collection. Some interesting specimens of the early Flemish and Spanish painters have been brought from the Ministry of 'Fomento,' or public works.

The Museum is a large edifice facing the Paseo del Prado, having in front a portico of 6 Doric columns. There are entrances at each side of the building. A fine stone staircase has been recently built by Jareño at the

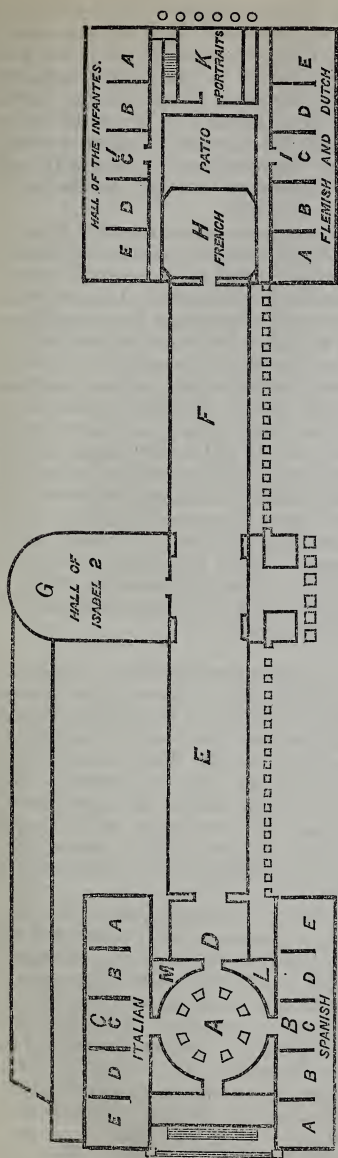
entrance on the Prado side, and the unsightly mounds of earth have been removed from the back, thereby adding greatly to the general effect of the building. "The Museum, if not quite successful in design, has so many good points about it as to be well worthy of study; and, with a little more taste in the arrangement of details, might have been a really fine building."* It was built by Juan de Villanueva for his patron Charles III., who intended it for an Academy of Natural History: left unfinished, at the death of its founder, it was slowly continued by his successor, Charles IV., until the French invasion, when it was partly destroyed. And so it remained until after the marriage of Ferdinand VII. with his second wife, *La Portuguesa*, when one Monte Alegre, who had been a Spanish consul in France, persuaded him to refurnish the palace with French papers, chandeliers, and ormolu clocks; whereupon the pictures were taken down and stowed away in garrets and corridors exposed to wind and weather, until two noblemen of the court of Ferdinand, viz. the Duque de Gor and the Marques de Santa Cruz, the latter of whom was *Mayordomo Mayor* (or Lord High Steward), persuaded the queen to remove them to the then unused building on the Prado. In November, 1819, three saloons were got ready, and 311 pictures exhibited to the public; the extraordinary quality of which, especially of Velasquez, instantly attracted the admiring eye of foreigners, who appreciate the merits of the old masters of Spain much better than the natives. Ferdinand VII., seeing that renown was to be obtained, now came forward, and the Museo was slowly advanced, one more saloon being opened in 1821: thus cheaply did he earn the title of an Augustus; but such things occur elsewhere. The Gallery not having been built for pictures, the lighting is bad, and they cannot be seen to advantage on a dull day.

No collection of pictures was ever

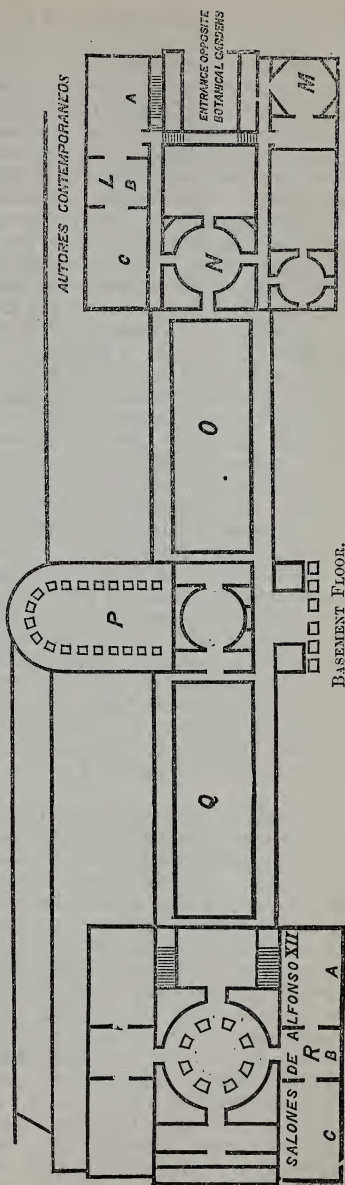
begun or continued under greater advantages. Charles V. and Philip II., both real patrons of art, were the leading sovereigns of Europe at the bright period of the *Renaissance*, when fine art was an every-day necessity, and pervaded every relation of life. Again, Philip IV. ruled at Naples and in the Low Countries at the second restoration of art, which he truly loved for itself. These three monarchs, like Alexander the Great, took a pleasure in raising their painters to personal intimacy; and nowhere have artists been more highly honoured than were Velasquez and Rubens in the palace of Madrid. At a later period, Philip V., grandson of Louis XIV., added many pictures by the principal French artists of their Augustan age. While the Spanish kings patronised art at home, their viceroys in Italy and the Low Countries collected and sent home the finest specimens of the great artists who flourished from Raphael down to the Carraccis and Claude: these glorious gems until the French invasion were preserved pure as when they issued from the studios of their immortal authors.

The Museo is deficient in examples of the early Italian schools, and of some of the great Italian painters of the 15th and 16th centuries, but is especially rich in the works of Raphael, Titian, Tintoretto, Paul Veronese, Rubens, and Vandyke. The Spanish masters, with the exception of Velasquez, Murillo, and Ribera, are scantily represented. It contains (including some which are attributed, on insufficient grounds, to these painters) 46 pictures by Murillo, 62 by Velasquez, 14 by Zurbaran, 55 by Luca Giordano, 58 by Ribera, 21 by Vandyke, 10 by Raphael, 5 by Guido, 10 by Claude, 35 by the Bassanos, 54 by the Breughels, 8 by Alonso Cano, 12 by the Poussins, 33 by Tintoretto, 43 by Titian, 21 by Paul Veronese, 53 by the Teniers, 62 by Rubens, 13 by Antonio Moro, &c. &c. The Gallery possesses almost the entire work of Velasquez; and it is only here that the masterpieces of this great painter can be really studied and understood.

* Ferguson's 'Modern Architecture,' p. 157.



A. Rotunda. B. Spanish School. C. Italian School. D. Vestibule, Modern Spanish School. E. F. Long centre Gallery, Spanish and Italian Schools. G. Hall of Isabel II. H. French Schools. I, J. Flemish and Dutch, both divided into 5 compartments, *a, b, c, d, e*. K. Portraits of the Spanish Bortions.



L. Contemporary Spanish School. M. Original Drawings. N. Greek Vases, &c. O. Sculpture. P. Sculpture. Q. Sculpture. R. Hall of Alfonso XII.

There are two *Entrances* to the Gallery open to the public: one facing the obelisk of the 'Dos de Mayo,' the other opposite the Botanical Gardens and the Statue of Murillo. Continuing to ascend the staircase at the entrance to the Museum which is opposite the Botanical Gardens, is the new *Museo Iconografico*. The historical portraits, which are placed in the five rooms set apart for it, are of little interest; most of them are copies. Continuing along the passage, which is hung with modern Spanish pictures, is a room to the left, in which obs. *Fortuny's* sketch of the Battle of Tetuan; a landscape by *Urgell*, and a good copy by *Rosales* of Saint Catherine of Siena, by *Sodoma*. Opposite the compartment devoted to historical portraits are five rooms which contain indifferent modern Spanish pictures; they are not worth visiting. The staircase which leads to these rooms is hung with portraits, most of them of great interest. Obs. No. 1882*a*, the Daughter of Herodias, which contains a series of portraits of personages of the court of Henry IV. The King himself is in the foreground. No. 1882, portraits of French princesses of the same period. No. 769, portrait of the fourth wife of Philip II., M. of Austria. No. 927 (290), Portrait of Charles V. This section of the Museum is in course of re-arrangement.

The visitor had better enter by the Grand Entrance facing the Obelisk, and take the rooms according to the letters in the plan. If, however, he is pressed for time, and wishes to see the most important pictures, he may leave the Basement floor for the last, as, with the exception of the early Flemish and Spanish pictures in Room R, they do not contain much of interest. He should then begin by great central Gallery (E and F), and afterwards take the Salon de Isabel II. (G), the Dutch and Flemish collections (I and J), the Portrait-room (K), the collections of original drawings (M), the contemporary Spanish School (L), and the sculpture galleries (O, P, Q). Then return to the entrance Rotunda (A), and visit Rooms B and C, Spanish

and Italian schools. Then the room on the basement floor (R), containing the early Flemish and Spanish pictures, which is generally closed, but will be opened, on application, by one of the attendants. It should by no means be overlooked, as it contains some important works, especially one of remarkable interest attributed to J. Van Eyck.

The pictures have recently been rearranged and re-numbered. The old numbers have been retained (within brackets) in addition to the new in the following description for convenience of reference to former catalogues, &c. The remarks in inverted commas are from the first edition of the *Handbook* by Mr. Ford. For the convenience of visitors the pictures are described in the order in which they hang, and not according to their numbers, which are only consecutive as regards the works of each master, frequently scattered over more than one room. A sketch of the Spanish school of painting, and of the principal Spanish painters, will be found in the Preliminary Remarks to the *Handbook*.

The entrance Rotunda (A) contains 8 "furniture" pictures, of no interest, by L. Giordano, F. Castillo, Vicente Carducho or Carducci, Leonardo,—by whom is The Marquis of Spinola receiving the Keys of Breda. This picture is mentioned to show the difference of treatment of the same subject by two artists, one a great painter, Velasquez, the other a poor one.

Room B (Spanish School) has been recently re-arranged, and divided into 5 compartments (see *Plan*).—*Compartment a* is chiefly occupied by pictures by *Ribera*, of which obs. No. 998, St. Francis; very fine. Nos. 944, 1034 (193), *Sanchez Coello*: Portraits of the two daughters of Philip II., Doña Isabel Clara Eugenia, and Doña Catalina Micaela. No. 994 (170), *Blas del Prado*: Virgin and Saints. A good example of this master. No. 980, *Ribera*: The Apotheosis of Mary Magdalen. No. 973, *id.*: St. Andrew. Nos. 957, 968, 961 (249, 250, 251),

Ribera: Heads of the Apostles. Near the window, No. 1140 (540), *Velasquez*: View of the "Calle de la Reina" at Aranjuez. A grand landscape, in which the colour has unfortunately blackened. No. 729 (222), *Gonzalez*: Portrait of Margarite of Austria, wife of Philip III. Obs. the elaborate and careful painting of the ornaments in Pantoja's portraits.

Compartment b.—No. 689 (530), *Carreño*: Portrait of Mariana of Austria, second wife of Philip IV., and mother of Charles II., in her widow's dress. No. 701 (224), *Coello*: Virgin and Saints; a weak imitation of the Italian manner. No. 925 (1926), *Pantoja*: Portrait of Isabella of Valois, third wife of Philip II., whose medal she holds in her hand. Overcleaned and badly restored. No. 924 (152), *Pantoja*: Portrait of Maria, sister of Philip II., and wife of the Emperor Maximilian. No. 1011 (147), *Ribera*: Head of a Sibyl, very fine. No. 702 (306), *Coello*: Virgin and Saints. No. 687 (513), *Carreño*: Portrait of the idiotic Charles II., the last of the Austrian line, on whose death the Bourbon dynasty was placed on the Spanish throne. Nos. 1065, 1044 (230, 231), against the light, *Velasquez*: Margaret of Austria, wife of Philip III., on horseback. An inferior work, the greater part not by his own hand: the portrait of the Queen probably taken from Pantoja. *Id.*: Philip III. on Horseback. The painter must have taken the portrait from Gonzalez or Pantoja, as he never saw the King himself: wants the vigour and force of his best pictures.

Compartment c.—No. 238 (528), *Greco*: Male Portrait. No. 946 (100), *Ribalta*: Christ supported by Angels. A good example of this master. No. 2150, *Claudio Coello* (from Fomento): St. Dominic and Sta. Rosa. No. 700 (541), *Cerezo*: Marriage of St. Catherine: a weak imitation, like all his school. No. 1132 (283), *Zurbaran*: Sta. Casilda; a graceful female figure; apparently one of a series of female saints, eight of whom are known to

be in England. No. 2124, *Tristan* (from Fomento): St. Agustin. No. 759 (151), *Juanes*: Ecce Homo. No. 2149, *Cano*: Virgin and Child; excellent in colour. Against light. No. 1070 (258), *Velasquez*: Portrait of Philip IV. in his Youth, in the painter's first manner; injured, and badly repainted, *id.*

Compartment d.—No. 703 (160), *Carreño*: Portrait of Charles II.: very good. No. 1038 (1918), *Sanchez Coello*: Portrait of the Infanta Doña Catalina Micaela, daughter of Philip II. No. 857, *Murillo*: The Apotheosis of Mary Magdalen; very fine. Nos. 863, 890 (189, 190), *id.*: St. James the Apostle. The painter seems here to have imitated the colour of Rubens' St. Francis of Paula. No. 866 (202), *id.*: Infant Saviour and St. John, usually known as "Los Niños de la Concha" (the children of the shell)—one of the most favourite of this master's works; "a rich and delightful picture," in his "vaporoso" style. No. 893 (313), *id.*: A Gallician Gipsy Girl. No. 1012, *Ribera*: Head of Silen; very fine. No. 1016, *Francisco Rizzi*: An "Auto da Fé," celebrated in the Plaza Mayor of Madrid on the 30th of June, 1680, before Charles II., Marie-Louise of Orleans, his Queen, and his mother, Mariana of Austria. A picture of great interest, in which are represented, as occurring simultaneously, the various episodes of a truly Spanish ceremony. The poor bigot King views the scene from a balcony, surrounded by his wife, mother, and the lords and ladies of his Court. The Grand Inquisitor is seated on his throne. The victims are being led before him to hear their sentences, whilst others are compelled to abjure their heresies before an altar. They wear *sanbenitos*, and images of those who have previously suffered are paraded about. A monk is preaching a sermon to those about to be burnt, and a priest is celebrating a mass for the good of their souls. The grandees of Spain, who gloried in being the "familiaris" of the Inquisition, the ministers, foreign ambassadors and grandees, are witness-

ing the scene from the balconies. In the foreground are the alguacils on horseback, waiting with the asses on which those who are to be burnt are taken to the place appointed for the purpose at the Puerta de Fuencarral. For a full description of the details of this curious picture, in which the portraits, costumes, &c., of the different persons taking part in the ceremony are represented with great accuracy and minuteness, see Don P. Madrazo's 'Catalogue,' vol. i. p. 556. No. 712, *Escalante*: a good example of this master. No. 897 (322), *Murillo*: Portrait of Friar Cavanilles; very good. No. 750 (1971), *Juanes*: The Martyrdom of St. Stephen; one of the series in the long central gallery. No. 875 (64), *Murillo*: Crucifixion. No. 867 (56), *id.*: The Annunciation. No. 730 (1883), *Gonzalez*: Portrait of the Infanta Doña Isabel Clara Eugenia, daughter of Philip II., whose miniature she holds in her hand.

Compartment e.—No. 1094, *Velasquez*: Portrait of a Jester of Philip IV., known by the name of Don Juan de Austria. An admirable unfinished picture. Nos. 828, 818 (171, 207), *Menendez*: two pictures by this clever painter of still-life. No. 629 (543), *Antolínez*: Magdalen. Compare with the same picture by Murillo in the next compartment. Nos. 882 to 885 (211, 212, 216, 217), *Murillo*: The Prodigal Son. Sketches for larger pictures belonging to Earl of Dudley. No. 789 (131), *Del Mazo*: an excellent portrait of Don Tiburcio de Redin y Cruzat, Quartermaster-General of Infantry in the armies of Philip IV., and afterwards a Capuchin monk and missionary in the Spanish colonies, where he died in the odour of sanctity. Many portraits by Del Mazo pass in foreign collections as works of his master, Velasquez. Nos. 1081, 1082 (449, 450), *Velasquez*: Philip IV., and Mariana of Austria, his Queen, at Prayers; from the Escorial: not entirely by the hand of the master. No. 1021 (95), *Roelas*: Moses striking the Rock. If this picture be by this master,

which is very doubtful, it gives no idea of the rich and powerful colouring of his works at Seville, where only he can be studied. No. 1089 (209), *Velasquez*: Portrait of an Old Woman, probably wrongly attributed to him. No. 790, *Mazo*: Portrait of Doña Mariana of Austria, second wife of Philip IV.; excellent. No. 1083 (109), *Velasquez*: Portrait of Prince Baltasar Carlos, son of Philip IV. No. 691 (126), *Carreño*: Portrait of a Girl celebrated for her enormous size. No. 1061 (335), *Velasquez*: The *Hilanderas* or Tapestry Weavers; one of his most wonderful works in his third and last manner. The effects of light and shade, and aerial perspective, are truly marvellous, and produced by such simple and masterly means. Mengs said of this picture that it seemed painted rather by the mind than by the hand. No. 744 (531), *Herrera (Francisco de)*: The Triumph of S. Hermenegildo. Painted for the high altar of the ch. of the Descalzos at Madrid. The painter imitated, with some success, the colouring of Rubens. No. 705 (108), *Collantes*: The Vision of Ezekiel; "a horrible subject, fitted for a monkish cloister than this Gallery," but cleverly painted.

Room C is chiefly occupied by pictures of the Bolognese and other Italian eclectic schools. It has also been lately arranged in compartments. The following pictures are most worth notice:—

Compartment e.—No. 211 (890), *Giordano*: The Triumph of Peace. The centre figure is a portrait of Rubens; very fine in colour. No. 156 (807), *Falcone*: A Battle-piece: a very good example. No. 515 (618), *Vaccaro*: An Episode from the Life of St. Gennaro; a fine example of this master.

Compartment d.—Nos. 427, 426, 425 (760, 1126, 770), *Tintoretto*: The Finding of Moses; Esther before Assur; Judith and Holofernes: three fine sketches by this master. No. 369 (726), *Raphael (?)*: The celebrated

"Perla," so called from Philip IV. having exclaimed when he first saw it, "This is the pearl of my pictures." "It belonged to our Charles I., and was sold with the other pictures by the tasteless Puritans and Reformers. Philip IV. paid for it the then enormous sum of 2000*l*. The king bought so largely at the auction, through his ambassador, Alonso de Cardenas, that 18 mules were laden with the lots, and he was so anxious to get them to Madrid that he made an excuse to turn out the Lords Clarendon and Cottington, then ambassadors from Charles II., being ashamed to exhibit his acquisition from what once belonged to his old friend and visitor." The authorship of this picture has been long in dispute amongst connoisseurs. It now seems generally admitted that whilst the design is by Raphael, the execution is by one of his pupils, perhaps Julio Romano. The shadows are dark and heavy, which may be owing to its having been over-cleaned when taken to Paris; the colouring wants the clear brilliancy of the master, and the picture has been badly restored. No. 389 (681), *Andrea del Sarto*: a repetition of No. 384. No. 50 (910), *View of Venice*—interesting for details of costume.

Compartment c is chiefly occupied by pictures by Tiepolo. No. 62 (750), *Lucia Anguisola*: Portrait of Piermaria, a celebrated surgeon of Cremona, painted in her youth. She was the sister of Sofonisba Anguisola. They both came to Spain and enjoyed a high reputation as painters and musicians.

Compartment b.—No. 339, school of *Leonardo da Vinci*: Holy Family. No. 491 (822), *Titian*: The Entombment, painted for Philip II. Masterly in colour, although painted in his 82nd year. No. 545 (764), *Veronés*: Female Portrait. No. 528, *id.*: Christ and the Centurion; very fine in parts.

Compartment a.—No. 31 (632), *Basano*: Christ driving the Merchants out of the Temple. An admirable ex-

ample of this master. No. 548 (710), *Carlo Veronés*: an allegory. No. 436 (662), *Tintoretto*: Judith and Holofernes. The fine Tintoretto representing the Purification of the Midianite Captives, which was bought by Velasquez at Venice for Philip IV., has been taken to a passage not open to the public.

Vestibule (D), opening into the great centre gallery, contains modern Spanish pictures; obs. some vigorous studies by that clever and eccentric painter *Goya*, for his large picture of the family of Charles IV. (in Room K); his portrait of Bayeu the painter (No. 2161); and his own portrait by *Lopez* (No. 772). No. 2165, *Goya*: The Crucifixion—a careful study. Nos. 734 and 735, *id.*: Two episodes in the struggle between the French troops and the population of Madrid on the 2nd of May, 1808—the attack upon the Mamelukes in the Puerta del Sol, and the massacre of their prisoners by the French. Powerful and unfinished.

On the side walls, entering the long gallery (E), No. 939 (287), *Pereda* or *Perea*: St. Jerome—repulsive, but with cleverly painted details. No. 1274, *id.*: Christ bound to a tree. No. 877 (219), *Murillo*: the Immaculate Conception; a small and very pleasing example of his best manner. No. 891 (323), *id.*: St. Francisco de Paula.

The long centre Gallery is divided into two parts—the first (E), containing the Spanish school; the second (F), the Italian schools. Observe on either side of this entrance No. 1073 (109), *Velasquez*: a noble, full-length portrait of the Infante Don Carlos, second son of Philip III., usually known as "L'homme au Gant," from the glove which he holds in one hand—in the painter's first manner; and No. 1078 (114), *id.*: full-length portrait of Mariana of Austria, second wife of Philip IV., dressed in the extravagant hoop of the time. No. 1114 (132), *id.*: study of ruins—black. Now follow left-hand wall of gallery. Nos. 753 (199) and 749 (336), *Juan de Juanes*:

Two of a series representing the Martyrdom of St. Stephen, formerly in the church dedicated to the Saint in Valencia; good examples of the somewhat dry drawing and composition but brilliant colouring of this eclectic master. No. 987 (1912), *Ribera (il Spagnoletto)*: St. Peter released from Prison by the Angel. Nos. 874 (79) and 848 (44), *Morales*, commonly called "El Divino:" Ecce Homo, and "Virgen de los Dolores," characteristic examples of this celebrated but over-rated painter. No. 764 (150), *Juanes*: one of his many heads of the Saviour, compared by writers on Spanish Art with those of Raphael! No. 755 (225), *id.*: Last Supper, compared, with equal absurdity, to Leonardo da Vinci's. No. 849 (110), *Morales*: The Presentation in the Temple; obs. the bad drawing and feeble expression. No. 754 (169), *Juanes*: Portrait of Don Luis de Castelon, a Valencian magnate of the time of Charles V. The painter excelled in portraits, and this is a fine example. No. 879 (275), *Murillo*: The "Immaculate Conception," in his best manner,—note the hands of the Virgin. Seventeen pictures by *Ribera*, hung together; examples of his vigorous, savage, and repulsive style. Note especially No. 990 (80), the Trinity; and 989 (42), the Martyrdom of St. Bartholomew, "a favourite subject of his, but one which few ever wish to see twice." "Ribera was the painter of the bigot, inquisitor, and executioner: a power of drawing, of expressing long-suffering and sufferance—a force of colour and effect. A contempt of the ideal, beautiful and tender, characterises his productions; unpopular in England, his stern, harsh character has ranked him amongst the model painters of Spain." No. 1033 (154), *Sanchez Coello*: Portrait of the Infanta Doña Isabel, the favourite daughter of Philip II.; a charming work by this excellent portrait painter. No. 931 (277), *Pantoja de la Cruz*: Portrait of Philip II. at the age of 60—a pale bigot, with a rosary in his hand. No. 947 (163), *Francisco de Ribalta*: An Angel appearing to St. Francis of Assisi; a good example of

the naturalistic manner of this master. No. 1032 (152), *Sanchez Coello*: Portrait of the Infante Don Carlos, son of Philip II., whose tragic history furnished the subject of Schiller's play. No. 1118 (308), attributed to *Velasquez*, but either not by him, or entirely repainted: Portrait of Prince Baltasar, son of Philip IV. No. 914 (96), *Orrente*: The Adoration of the Shepherds; one of the best examples of this clever imitator of the Bassanos. Nos. 751, 752 (337, 196), *Juan de Juanes*: two of the series representing the Martyrdom of St. Stephen. No. 1055 (51), *Velasquez*: the Crucifixion. "A sublime representation of the death of the Son of Man: the treatment is grand and impressive; darkness is over the face of the earth, and the countenance of the Redeemer is partially concealed by his dishevelled and scattered hair." No. 1068 (332), *id.*: Prince Baltasar on his pony: one of his most celebrated pictures; in his second manner, full of spirit. The child gallops as it were out of the frame; the pony's head, the drapery and details, are painted with admirable truth. No. 788 (79), *Del Mazo*: View of Zaragoza; an excellent example of this able painter—the pupil, imitator, and son-in-law of Velasquez, to whom the figures in this picture are by some attributed. No. 1109 (145), *id.*: View of the Gardens of Aranjuez—excellent. No. 1074 (300), *id.*: Portrait of Philip IV. in shooting-dress, with a dog: a life-like portrait of the king in his youth; in Velasquez' second manner. No. 1080 (156), *id.*: Portrait of Philip IV. at 55, in his best manner. Obs. the admirable painting of the flesh. There is a replica of this fine portrait in our National Gallery. Nos. 1086, 1087, 1088 (320, 78, 71), *id.*: Portraits of the painter's wife, Dona Juana Pacheco, and (?) of his two daughters, in his first manner. No. 1072 (135), *Velasquez*: Portrait of the Infanta Doña Maria, Queen of Hungary, sister of Philip IV. "This portrait is particularly interesting to us, as the lady was the object of our Charles's romantic visit to Madrid,

Howell, who was at the Spanish Court, described her as a very comely lady, rather of a Flemish complexion than of that of a Spaniard, fair-haired, and full and big-lipped, which is held a beauty rather than a blemish in the Austrian family"—a beauty which they have curiously preserved. No. 1085 (527), *id.*: Portrait of the poet Gongora. Examine carefully the four wonderful portraits of Philip IV.'s dwarfs, by *Velasquez*: No. 1095 (246), "El Primo," seated with an open book before him; No. 1098 (284), "El Niño de Vallecas;" No. 1099 (291), "El Bobo de Coria;" and No. 1096 (255), Don Sebastian de Mora. These are amongst the best examples of his vigorous and facile brush, and of his unrivalled power of portraying character and expression; compare the arrogant pride—truly Spanish—of the "Primo," the vacant idiocy of the Niño, the spiteful cunning of the Bobo, and the stolid obstinacy of Don Sebastian; it would be impossible to represent with more spirit and truth the peculiar characteristics of these unfortunate beings. Nos. 1106, 1107 (101, 102), *Velasquez*: Sketches made during his residence in Rome, in the garden of the Villa Medici. No. 1062 (155), *id.*: The Meninas, sometimes called "La Familia;" in his third manner. *Velasquez* has represented himself painting the royal family. In front of him are supposed to be standing Philip IV. and his Queen, Doña Mariana of Austria, who are reflected in a looking-glass. In the foreground is the little Princess Margarita Maria, attended by her female dwarf, Maria Barbola. Another dwarf, named Nicolasio Portusato, is teasing with his foot a huge mastiff lying sleepily on the floor. Behind the Princess are her two attendants, and in the background, at an open door, Don José Nieto, "Aposentador" of the Queen. Two young maids of honour, her "Meninas," seek to amuse her. The painter stands before his easel, brush and palette in hand. On his breast is the red cross of Santiago, which, according to tradition, was painted by the King himself, "to finish the picture," as he

declared. "This wonderful picture (which deserves careful study) is alike a masterpiece in local colour and in aerial lineal perfection; the accessories are only indicated, and there is a marked absence of bright colours—an olive-greenish tone pervading the background." No. 1048 (1865), *Tristan*: an interesting portrait by a painter whose work appears to have exercised great influence over *Velasquez* in his youth. No. 1103 (228), *Velasquez*: Portrait, in his first manner. No. 697 (151), *Caxes*: The Siege of Cadiz by the English in 1625, under Lord Wimbledon. Don Fernando Giron, the Governor of the City, is seated in a chair giving his orders to Diego Ruiz. No. 1071 (74), *Velasquez*: Portrait of Philip IV., young. No. 935 (131), *Pareja* (the mulatto slave of *Velasquez*, and his pupil): The Calling of St. Matthew; considered his best work: he imitated in it the style and colouring of the Italian and Flemish painters of his time rather than those of his master. No. 1102 (63), *Velasquez*: The God Mars; an uninteresting study from a model. No. 1090 (289), *id.*: Portrait of Don Antonio Alonso Pimental, 9th Count of Benavente; "magnificently painted. How much effect is produced with little detail! yet never was armour better represented." This masterpiece was attributed, in the old royal inventories, to Titian! It is in the painter's second manner when under the influence of Tintoretto. No. 1056 (62), *id.*: Coronation of the Virgin; painted after his return from his second residence in Italy, when for a short time he imitated, but not very successfully, the colouring of the Italian masters. "In this *purely ideal* composition the shortcomings of *Velasquez* are apparent. His Virgin lacks the womanly tenderness of Murillo, the unspotted loveliness of Raphael, the serenity—unruffled by human passions—of the antique; she is, in fact, an uninteresting female; whilst the Deity is degraded into a toothless, unshaven monk." No. 1067 (305), *id.*: Portrait of Doña Isabel de Borbon, the first wife of Philip IV., on an ambling palfrey. The greater part of the de-

tails, and even of the horse, except perhaps the head, are probably by one of the painter's pupils.

Now cross over to the opposite side of the gallery and finish the Spanish school. No. 1066 (299), *Velasquez*: Philip IV. on horseback on his triumphal entry into Lerida, in the painter's second manner. Obs. the painting of the head, of the armour, and of the horse. Sterling pronounces this picture the finest equestrian portrait in the world; it is perhaps the finest *Velasquez* ever painted. No. 1069 (177), *id.*: The Conde-Duque de Olivares, the celebrated minister of Philip IV., on a rearing war-horse, and commanding in an imaginary battle: in the painter's second manner: excellent, except that the rider seems to be seated too far forward on the neck of his charger. No. 1076 (270), *Velasquez*: Portrait of Prince Baltasar, 6 years old, in his hunting-dress, with dogs and gun. No. 861 (54), *Murillo*: Altar-piece known as "La Porciuncula," from a small piece of ground near Assisi on which was a ch. where Christ in a supernatural revelation accorded to St. Francis the famous jubilee of that name. In the painter's "calido" or warm manner; weak and mannered in parts and overcleaned. No. 1097 (279), *Velasquez*: A dwarf, called D. Antonio el Inglés (the Englishman). An admirable example of the skill of the painter in producing effect by small means. Obs. the hat and feathers and details of the costume. No. 1100 (254), *id.*: Æsop, companion picture to the Menippus, and as excellent. Obs. the truth of expression and the admirable modelling of the head; although "looking more like a shirtless cobbler than a philosopher," the sagacious, thoughtful countenance, rich in its ugliness, may not be unworthy of one. No. 1060 (319), *id.*: The Surrender of Breda; perhaps the noblest of the works of *Velasquez*, and one of the finest historical pictures in the world. "Never were knights, soldiers, or national character better painted, or the heavy Fleming, the intellectual Italian, and

the proud Spaniard more nicely marked even to their boots and breeches. Obs. the genial countenance of Spinola, who (the model of a high-bred, generous warrior) is consoling a gallant but vanquished enemy (Justin of Nassau). Spinola took Breda June 2nd, 1626, and died five years afterwards, broken-hearted at Philip IV.'s treatment, exclaiming, '*Me han quitado la honra!*' (They have robbed me of my honour!) *Velasquez* has introduced his own noble head into this wonderful composition (?); it is placed to the extreme rt. of the picture, with a plumed hat shading his finely-chiselled brow. This is indeed a *male* subject, and treated with a *masculine* mind and hand." This picture is usually known in Spain as "Las Lanzas," from the upright lances which cut the sky. It is in the painter's second manner, and was painted in 1647. No. 1101 (245), *id.*: An admirable study of a cunning Castilian beggar whom the painter has called "Menippus." No. 870 (423), *Murillo*: The Virgin of the Rosary; heads of Virgin and child fine. No. 869 (326), *id.*: St. Ildefonso receiving the *Casulla* from the Virgin, who appeared to him seated in the episcopal chair in the Cathedral of Toledo, when the Saint was praying at an altar. "The angels are nothing but pretty milliners; the saint is but a monkish tailor." No. 668 (148), *Alonso Cano*: S. Benedict. No. 872 (310), *Murillo*: S. Anne teaching the Virgin to read. Lacks dignity; the drawing and colour feeble; painted shortly before his death. No. 865 (50), *id.*: St. John the Baptist; not a pleasing but a popular picture. No. 864 (46), *id.*: The Infant Saviour; the head somewhat vulgar. No. 1119 (61), *Villavicencio*: Boys playing at dice. Many of the beggar boys that figure in European galleries as *Murillos* are by this painter, his pupil. No. 854 (43), *Murillo*: Holy Family called 'del Pajarito,' from the bird held by the Infant Saviour. The influence of Ribera upon the painter in his early works is seen in this very pleasing picture. No. 880 (65), *id.*: The Conception. This and the adjoining

picture of the same subject, No. 878 (229), are considered the finest by the master in the gallery, and are the most frequently copied. They are both of exquisite beauty, and it is difficult to say which is to be preferred. This must be left to the taste of the visitor. No. 868 (315), *id.*: Vision of St. Bernard. A good example of the painter's powerful chiaroscuro. "The head of the saint is fine, and the sentiments of gratitude and veneration are admirably expressed. The concealing of the feet of the Virgin gives her figure too much height. St. Bernard was a champion of the Virgin, second only to St. Buonaventura, the Seraphic Doctor." No. 886 (179), *id.*: Infant Christ sleeping on the Cross; in his *calido* or warm manner. No. 881 (182), *id.*: Martyrdom of St. Andrew, "in his *vaporoso* style; a glorious picture, but disharmonised by the white repainting of the horse." No. 867 (56), *id.*: Annunciation. No. 692 (267), *Carreño*: Francisco Bazan, a buffoon of the Court of Charles II., presenting a petition. No. 1133 (317), *Zurbaran*: Infant Christ sleeping on the Cross. No. 855 (208), *Murillo*: Rebecca at the Well; a charming picture. No. 874 (64), *id.*: the Conversion of St. Paul.

Return to *centre of gallery* occupied by the Italian masters. No. 82 (734) (?), *Alessandro Allori*: Portrait. No. 385 (772), *Andrea del Sarto*: Holy Family, from the collection of our Charles I.; the picture has been attributed to one of his scholars. No. 387 (837), *id.*: The Sacrifice of Abraham; has also been attributed to a pupil. No. 389 (911), attributed to *Andrea del Sarto*: Holy Family. No. 69 (721), assigned, but wrongly, to *Michael Angelo*: The Flagellation. No. 290 (778), attributed to *Luini*, but ? a copy: Holy Family. On the opposite side: No. 372 (901), copy from *Raphael*: Portrait of Andrea Navagiero, ambassador to Charles V. and author of 'Il Viaggio di Spagna.' No. 366 (784), *Raphael*: Christ bearing the Cross, called *El Pasma de Sicilia*, having been painted for a church in Sicily called *La Madonna*

del Spasimo. Originally on wood, but transferred to canvas when taken to Paris, by which process and by repairs and overcleaning it has lost much of its original transparency and harmony of colour. Its general tone is now too "hot and bricky;" but the beauty and grandeur of the composition and the fine and varied expressions of the figures remain. The drawing and anatomy have, however, been criticised in parts. The vessel taking this picture to Palermo was wrecked and the picture floated to Genoa, from whence the Sicilians had great difficulty in recovering it. No. 368 (834), *Raphael*: The Salutation, also transferred from panel to canvas at Paris, and much injured by restorations: in his second manner. Bought by Philip IV.; inscribed in gold letters, "Raphael Urbinas: Marinus Branconius—fieri fecit." No. 2125, copy of Raphael's "Transfiguration," by his pupil Penni, "El Fattore." No. 373 (901), a copy from *Raphael*, probably by the same hand as No. 372: Portrait of Agostino Beazzano.

Obs. in the centre of the long gallery 2 cases containing objects of art, cups, tazzas, &c., in the precious metals and rare marbles, in enamel and rock crystal; some of great beauty and value. They formed part of the collection belonging to the house of Bourbon, and were brought to Spain by Philip V. Having been concealed at the time of the French occupation, they were rescued from the cellars of the Royal Palace and finally deposited in the Museum. One or two are attributed to Benvenuto Cellini.

Obs. also in the centre the fine majolica bowl, which was formerly at the Escorial.

Continue along left of division F of long gallery. No. 470 (854), *Titian*: Philip II. offering his infant son Fernando to Victory after the battle of Lepanto. Painted in his 91st year, and showing evidence of the feebleness of age. No. 471 (821), *id.*: The Marquis del Vasto, the illustrious D'Avalos, addressing his troops. This picture was injured by fire and has been badly restored, and in great

part repainted. No. 458, *id.*: Danae, painted for Philip II.; in parts over-cleaned, but still a grand example of his colouring. Obs. the head of Danae, which is exceedingly fine. No. 463 (740), *Titian*: Portrait of a Knight of Malta; much injured and restored. No. 485, *id.*: Portrait of Isabel of Portugal, the wife of the Emperor Charles V. No. 465 (750): copy by Sanchez Coello of a picture by Titian; Sisyphus painted, not for Queen Mary of England, but for Mary, wife of Ferdinand, King of the Romans. No. 466 (787): Prometheus Bound; copy from Titian by Sanchez Coello. No. 475 (465), *Titian*: The Virgin. No. 314 (768), *Morone*: Portrait, awkward and not a good specimen of this great portrait painter. No. 480 (915), *Titian*: A fine male portrait. Nos. 467, 468 (914, 922), *id.*: Ecce Homo, and the Virgin, painted for Charles V. No. 456 (812), *id.*: Adam and Eve; a copy of this picture by Rubens, who much admired its rich and beautiful colouring, especially in the painting of the human flesh, will be found in Room J, No. 1613. No. 476 (805), *id.*: An allegory, Christianity succoured by Spain. A splendid piece of colouring. Obs. especially the details of armour, &c., and the grand female figure bearing a banner representing Spain. No. 452 (926), *id.*: Alfonso I. Duke of Ferrara; a fine but much damaged portrait. No. 469 (851), *id.*: S. Margaret, from the collection of our Charles I. No. 489 (462), *id.*: Christ; a fragment from a large picture. No. 461 (776), *id.*: Salome with the head of John the Baptist; said to be a portrait of his daughter Lavinia. There are several replicas of this picture in various collections. No. 488 (1998), supposed to be a joint work of *Giov. Bellini* and *Titian* from a forged inscription upon the picture: Christ bearing the Cross. No. 79 (106), *Carducci*, or *Carducho*, an Italian painter of no great merit, who settled in Spain, and who had considerable influence on the Spanish school: The Descent from the Cross; a picture of some interest, as showing this influence. No. 484 (882), attributed to Titian, but probably by *Polidoro Veneziano* or some other painter of the school: The Adoration of the Magi. No. 462 (752), *Titian*: The Apotheosis of Charles V.; to the rt., in their grave-clothes, are the Emperor, his wife (Isabella of Portugal), Philip II. and Mary of Hungary. Below this group Titian has introduced his own portrait. This celebrated picture, known as "de la Gloria," was painted for Charles V., "who directed by his will that it should always be hung up where his body was buried; it accordingly remained at Yuste until Philip II. removed his father's remains to the Escorial." It has been a good deal injured by repainting. The composition is not pleasing, and the violent action of the figures is scarcely in harmony with the subject. Obs. the landscape so characteristic of Titian's country. No. 460, *id.*: a subject similar to that of No. 459; a copy by a scholar. No. 481 (682) (?), *id.*: A portrait. No. 459, *id.*: a nude female figure, finely painted, with a youth playing on an organ near her; one of several similar subjects painted by Titian, and probably portraits; from the collection of Charles I. No. 472 (868) (?), *id.*: The Repose in Egypt, "a superb landscape." No. 477 (695), *id.*: His own portrait in his old age; a grand sketch. No. 530 (897), *Paul Veronese*: The martyrdom of S. Gines; not a good example if by him. No. 538 (876), *id.*: Allegory of Youth between Virtue and Vice; inferior as a composition. No. 532 (732), *id.*: The Magdalen; fine. No. 534 (453), *id.*: The Marriage of Cana. This picture, which was much praised by Velasquez, came from the collection of Charles I. No. 540 (896), *id.*: Cain and his wife; a splendid example of his colouring, equal to Titian; unfortunately parts of the picture have suffered, especially Cain and the sky and landscape, but obs. the exquisite beauty of the female figure with her child. No. 434 (1928), *Tintoretto*: A fine male portrait. No. 539 (881), *id.*: The Sacrifice of Abraham. No. 529 (898), *id.*: Susanna and the Elders. No. 6 (633), *C. Allori* Portrait of

Christina of Lorraine, Grand Duchess of Tuscany. No. 5 (1268), *A. Allori* (?): Portrait of a son of Cosimo I., Grand Duke of Tuscany.

Now follow opposite wall of Gallery. No. 261 (836), *Guido*: St. James the Apostle. No. 148 (706), *Domenichino*: The Sacrifice of Abraham; extravagant in action. No. 260 (634), *Guido*: St. Sebastian. No. 322 (786), attributed to *Palma*, but ? by *Bonifazio Veronese*: The Adoration of the Shepherds; rich Venetian colouring. No. 136 (809), *Correggio*: 'Noli me tangere,' a genuine picture, but over-cleaned—in parts fine. No. 292 (679), *Malombra*: An interesting picture representing the reception by a Doge of a foreign ambassador. Nos. 482 and 483 (728 and 729), copies from Titian, attributed to Del Mazo: Diana and Acteon, and Diana and Calisto. No. 419 (767), *Tintoretto*: A fine male portrait. No. 428 (704), *id.*: The Last Judgment, believed to be the sketch for the great picture in the Hall of the Grand Council in the Ducal Palace at Venice; purchased there by Velasquez for Philip IV. No. 410 (774), *id.*: A Battle at Sea, or Turkish Pirates attacking Christian vessels; a grand example of the master's powerful colouring, especially worthy of study. Obs. the female figure in the foreground. No. 413 (808), *id.*: John the Baptist baptizing Christ; fine. No. 422 (1839), *id.*: Joseph and Potiphar's wife; one of a series of panels for a ceiling; remarkable for the painting of the flesh, which has a brilliancy and transparency not surpassed even by Titian. No. 48 (435), *Titian*: Christ presented to the people by Pilate. Velasquez, in his catalogue of the pictures in the Escorial, ascribes this picture to Titian, and observes that although much restored it is "muy bueno." No. 342 (693), attributed to *Pordenone*, but by his relation, *Bernardino Licinio*: A female portrait. No. 478 (437), *Titian*: St. Jerome; rich and solemn effect of colour. This picture is attributed by some to *Lorenzo Lotto*, who frequently imitated Titian very closely. No. 49 (877), *L. Bassano*: A variety of sacred

subjects; rich in colour. No. 457 (685), *Titian*: Charles V. on horseback; perhaps the finest equestrian portrait in the world. The lower part of the picture was much injured by fire, and has been badly restored, or rather repainted; all the upper and principal part is well preserved. The Emperor is represented at the battle of Muhlberg, when he was so weakened by illness that he had to be lifted on his horse. The expression of his countenance shows suffering combined with a determined spirit, which such a hand as Titian's alone could portray. The armour, which is still preserved in the royal armoury of Madrid, and the other details, are magnificently painted. The general treatment is poetical in the highest degree. This picture is in every respect worthy of the great emperor, and of his favourite painter; it will well reward the most careful study, and should be compared with the equestrian portraits of Philip IV. and the Count-Duke Olivares (by Velasquez) which hang near it, to contrast the work of a great imaginative with that of a great naturalistic painter.

Now enter the *Salon de Isabel II.*, G on plan. It contains few pictures that are not of a very high order. The light in this hall is bad.

No. 1565 (1442), *Rubens*: St. George and the Dragon; vigorous heroic composition, rich in colour. No. 245 (1153), *El Greco*: A portrait. No. 756 (73), *Juan de Juanes*: The Visitation; a good specimen of his brilliant colouring and careful execution when imitating the Florentine masters. No. 1442 (427), *Quentin Matsys* (?), also attributed to Van Orley: Christ, the Virgin, and St. John. No. 950 (331), *Ribalta*: The Evangelists St. John and St. Matthew; an inferior example of the master. No. 1424 (1945), attributed to *Memling*: Adoration of the Magi; a replica or copy, on a larger scale, and with variations, of the celebrated triptych in the Hospital of St. John, Bruges. No. 1291 (454), *Christophen* (?): The Annunciation, Visita-

tion, Birth of Christ, and the Adoration of the Magi; an interesting example of the early Flemish school. No. 1398 (1018), Portrait, attributed to *Holbein*, but probably by a later German painter. No. 1989 (975), *Claude*. No. 1330 (1407), *Vandyke*: Portraits of the Earl of Bristol, English Ambassador of Charles I. to Philip IV., and the Painter; an interesting picture, in a clear, silvery tone. No. 411 (919), *Tintoretto*: A fine portrait of the Venetian general, Sebastian Vinier. It is interesting to compare the portraits by the great Venetian painter with those by Velasquez, who studied them carefully, and formed his second manner upon them. No. 2051 (1050), *N. Pous-sin*: Meleager's Hunt. No. 1322 (1245), *Vandyke*: A fine portrait of the Countess of Oxford. No. 1484 (1446), *Antonio Moro*: "A superb portrait of our bloody Queen Mary." The painter was sent to England expressly to paint this picture by Charles V., previous to Mary's marriage with Philip II.; of the highest interest, historically and artistically. No. 1091 (81), *Velasquez*: a masterly unfinished portrait of a sculptor, but not of Alonso Cano. No. 1084 (198), *Velasquez*: Portrait of the Infanta Doña Maria Theresa of Austria, daughter of Philip IV., and wife of Louis XIV., in the Court-dress and hoop called "guardainfante." Obs. the masterly painting of the drapery, and the power of Velasquez in producing the desired effects by broad and simple treatment. No. 982 (116), *Ribera*: Jacob's Dream; a more pleasing subject than usual with him; in his early style, before he took to his coarse and savage manner. No. 1058 (138), *Velasquez*: The celebrated picture known as the "Borrachos" (the toppers), in his first style, when under the influence of Ribera. "The actors may, indeed, be low in intellectual character, but they are not vulgar, being true to the life; and if deficient in elevated sentiment, are rich in meaning, and transcripts of real men." Unfortunately, as in many of Velasquez's pictures, the greens and some other colours have become black. No. 1092 (107), *id.*: Portrait of Philip IV.'s jester, Pablillos

de Valladolid; admirable. No. 1327 (1392), *Vandyke*: Portrait of Henry, Count de Berg; equal in power to that of Ryckaert. No. 1331 (1447), *id.*: An excellent portrait of Liberti, an organist of Antwerp. Both these pictures deserve study, as they differ so much in colour and manner from Vandyke's portraits painted in England. Obs. especially the hands. No. 690 (517), *Carreño*: Portrait of Potemkin, Ambassador of the Czar of Russia to Spain. No. 60 (665), attributed to *Gian Bellini*, but by an imitator. No. 1584 (1654), *Rubens*: Perseus and Andromeda; a fine example of the painter's splendid colouring. No. 288 (797), *Lorenzo Lotto*: The Betrothment; a charming specimen of this excellent painter. No. 291 (799), attributed to *Luini*: Herodias with the head of John the Baptist; probably a copy by a scholar of a well-known picture by the master. No. 333 (929), *Parmigiano*: Portrait of a lady (? Riccarda Malespina) and her three children. No. 454 (769), *Titian*: Philip II. in his youth; one of the finest examples of the delicacy, refinement, and truth of expression in the portraits of this prince of portrait painters. Obs. the painting of the armour, still preserved in the "Armeria" (No. 2388). No. 450 (864), *id.*: A Bacchanal, or Ariadne in the Isle of Naxos abandoned by Theseus; one of a series of four pictures commenced by G. Bellini and finished by Titian for Duke Alfonso of Ferrara; two of which are in this collection, one in our National Gallery, and the fourth, partly painted by Bellini, in the possession of the Duke of Northumberland: a picture of the most exquisite poetical beauty; "joyous mirth and a dance of light were never so gloriously coloured." No. 1407 (1680), *Jordaens*: Atalanta and Meleager. No. 533 (691), attributed to *Paul Veronese*, but more probably by his son Carlo: The Finding of Moses; a richly coloured cabinet picture. No. 526 (843), *Paul Veronese*: Venus and Adonis; a very fine example of the painter, bought by Velasquez at Venice for Philip IV.; the flesh and cool transparent shadows

admirably painted. No. 395 (779), attributed to *S. del Piombo*, but ? a copy by *El Mudo*. No. 1386 (429), attributed to *Gossaert (Mabuse)*: Virgin and Child. No. 367 (905), *Raphael*: A Cardinal; conjectured to be Giulio de Medici, afterwards Clement VII., but more probably Bernardo da Bibiena: one of the painter's finest portraits. "A truly Italian head; how full of mental power! Obs. the decision in the fine compressed lips and the keen intellect of the pursuing eyes." No. 1063 (295), *Velasquez*: Mercury and Argus. No. 365 (741), *Raphael*: Virgin with Tobit, known as *La Virgen del Pez* (of the fish), transferred to canvas at Paris; a grand symmetrical composition, somewhat too ruddy in tone, perhaps from overcleaning, but placed by Passavant among Raphael's finest works. No. 133 (831), attributed to *Correggio*: Holy Family. No. 383 (No. 664), *Andrea del Sarto*: Portrait of his Wife. "This once exquisite picture was cruelly restored in 1833." No. 1410 (1571), *Jordaens*: A Family Group. No. 371 (723), *Raphael*: Holy Family; known as the Madonna of the Lizard. This is one of the many pictures of which the design is by Raphael, but the execution in great part, if not entirely, by one of his pupils, perhaps Giulio Romano or Francesco Penni. No. 370 (794), *id.*: The Virgin of the Rose; a charming composition, but its originality is questioned. The lower part of the picture is a modern addition. No. 850 (157), *Morales*: Virgin and Child. No. 295 (887), attributed to *Mantegna*, but by one of his scholars: Assumption of the Virgin. No. 1120 (190), *Zurbaran*: The Vision of St. Peter Nolasco; a characteristic example. No. 451 (852), *Titian*: "La Fecundidad," or "Offering to the Goddess of Fecundity." From the same series as No. 450: one of his most admirable works, glowing with colour, and with a charming and infinite variety in the action and expression of the children. "This was the picture which, when at Rome in the Ludovisi Palace, was the study and the making of Nicolas Poussin." No. 332 (867),

Parmigiano: Portrait; conjectured to be that of Lorenzo Cibo, cousin of Clement VII., and captain of his guard; "a superb portrait." No. 453 (765), *Titian*: Charles V. with his favourite Irish Dog; a magnificent portrait, once belonging to our Charles I. "Here is the Emperor in his privacy, with his look of care, gout, and dyspepsia." No. 1435 (1057), *Mengs*: Adoration of the Shepherds: "an academical, eclectic, and feeble veneration, of other men's ideas, especially those of Correggio." No. 236 (792), *Titian*: Holy Family and Saints; attributed in the Catalogue to *Giorgione*, but undoubtedly an early work by *Titian*, of great beauty and richness of colouring. No. 341 (418), *Giorgione*: Virgin and Child and two Saints; a most precious work of this rare and great master, deserving careful study: incorrectly attributed to Pordenone. No. 1057 (89), *Velasquez*: The Hermits St. Anthony and St. Paul in the Desert. "In breadth," says Wilkie, "and richness unexampled! the beau-ideal of landscape, with not much detail or imitation, but the very same sun we see, and the air we breathe, the very soul and spirit of nature." One of the painter's last works. No. 1317 (992), ? *A. Dürer*: but a fine portrait. No. 1385, *Gossaert (Mabuse)*: Virgin and Child; presented by the city of Louvain to Philip II. in 1588, as recorded by an inscription on the back. No. 364 (798), *Raphael*: Holy Family; a charming cabinet-picture, signed and dated MDVII. Passavant attributes it to Penni, from a design by the master: from the Royal Closet in the Escorial: several replicas, or rather copies, exist in various public and private collections. No. 1316 (972), *Albert Dürer*: His portrait; conjectured, notwithstanding the signature, to be a contemporary copy of the one in the Uffizi at Florence. No. 1483 (651), *Antonio Moro*: Portrait of Pejeron, a jester of the Count of Benavente; an admirable portrait, painted with so much breadth that it was once attributed to a Venetian master. No. 983 (485), *Ribera*: Isaac blessing Jacob. No. 1059 (195), *Velasquez*: The Forge of Vulcan; in

his second manner; the result of his studies from the nude at Rome, where it was painted. Although there is much in this picture not unworthy of the master, it shows his want of the highest imaginative faculties: Apollo has none of the attributes of the deity, and Vulcan and his companions are mere boorish blacksmiths listening to a tale of scandal. No. 862 (271), *Murillo*: Virgin and Child. No. 1075 (278), *Velasquez*: Portrait of the Infante Don Fernando de Austria, brother of Philip IV., in his shooting-dress, with dog and gun; excellent in all respects. No. 1544 (1330), *Rembrandt* (?): Artemisia about to swallow the ashes of her husband. No. 859 (181), *Murillo*: Adoration of the Shepherds; a fine example of his naturalistic manner, in which the influence of Ribera and Velasquez is evident. No. 455 (801), *Titian*: Venus and Adonis, painted for Philip II.: several replicas are known; this is believed to be the original. No. 1320 (1233), *Vandyke*: Superb portrait of David Ryckaert, the painter; in his richest and most powerful colouring. No. 1606 (1345), *Rubens*: Portrait of Mary of Medicis; unfinished, but very fine. No. 1992 (1049), *Claude*: Landscape, Morning, painted for Philip IV.; dirty and dark. Nos. 1352 and 1353 (1401 and 1403), attributed to *Van Eyck*, but by one of his good imitators. No. 108 (414), by a Venetian painter, perhaps *Rocco Marconi*: Christ giving the keys to St. Peter. No. 14, *Fra Angelico*: The Annunciation (a replica of his well-known fresco in the convent of St. Mark at Florence) and a *predella* with five subjects from the life of the Virgin; a beautiful and uninjured altar-piece, from the convent of the Descalzas Reales in Madrid. No. 1104 (139), *Velasquez*: A portrait. No. 17 (637), *Baroccio*: Birth of Christ. No. 1818 (No. 1046), *Roger Vander Weyden* (the elder): Descent from the Cross. Brought by Queen Maria of Hungary, Governess of the Netherlands, from the church of St. Peter at Louvain. There are several replicas of this picture; one in Room G, another at the Escorial. No. 1335

(1607), *Vandyke*: The Treachery of Judas; one of his rare altar-pieces.

Return by long gallery F to octagon H, which contains the French school, and few pictures of importance. The principal are—Nos. 1985 and 1986 (942 and 947), *Claude*: two fine landscapes painted for Philip IV.; the figures by Filippo Lauri. No. 2041 (982), *N. Poussin*: David crowned by Victory. No. 1979, *Courtois*: A Cavalry Skirmish. No. 2008, Portrait of Clementina Sobiesky, wife of the Pretender. No. 2083 (971), *Watteau*: A Wedding Feast. No. 1991 (1033), *Claude*: Landscape with figures representing the temptation of St. Anthony; very dark. No. 2043 (989), *Poussin*: Mount Parnassus. No. 2040 (976), ? *id.*: Landscape. No. 2042 (983), *id.*: A Bacchanal. No. 2049 (1030), *id.*: Nymph and Satyr. There are several other pictures in this room attributed to *Poussin*, but of inferior quality. No. 2080 (1055), *C. J. Vernet*: A marine piece. No. 2086, A Bacchanal, author unknown. No. 2084 (991), *Watteau*: A pretty scene in the gardens of St. Cloud. No. 1987 (1081), *Claude*: A fine sunrise, with sea and architecture; the groups embarking are by Courtois. No. 51, in the *Liber Veritatis* No. 1988 (1080), *id.*: "A glorious Italian sunset, with beautiful water;" the figures of Tobit and the angel by Courtois. No. 32, in the *Lib. Ver.* No. 1993 (1082), *id.*: Morning scene; rather dark, a defect of many of Claude's pictures in this collection. No. 1994 (1086), *id.*: Landscape, with a ford.

The corridors and staircase leading from Room H are hung with inferior Dutch and Flemish pictures. Obs. among them pictures by Snayers, representing Spanish victories and sieges in the Low Countries; a series of sketches for the decoration of a hall, attributed to Rubens; Sanchez Coello, a portrait of a Princess of the House of Austria; some landscapes by Both, dark and dirty; a good female portrait of the school of Moro.

The Flemish and Dutch collections

are contained in Rooms I, J, and L. They are rich in fine works by Rubens and by a few masters of eminence who painted for the Spanish Court and for the Governors of the Netherlands—A. Moro, Vandyke, the Teniers, J. Breughel, and Wouvermans. The Breughels are excellent examples of his wonderful power of rendering the minutest details. As they are all of nearly the same character, we only note the most interesting, but they all deserve notice. Of the numerous Teniers it is difficult to determine in many instances which are by the father and which by the son. The greater part, however, are by the latter, and some by his brother Abraham.

ROOM I., divided into 5 compartments.—**Compartment a.** No. 1401 (1372), *Honthorst*: the Incredulity of St. Thomas. No. 1547, *Rombouts*: The Dentist. No. 1835 (1601), *Wouvermans*: Halt of a Hunting Party at an Inn; a bright and charming picture. No. 1326 (1314), *Vandyke*: a fine female portrait, but injured, like many other pictures in the collection, in the fire which destroyed the ancient Alcazar, or Royal Palace. No. 1333 (1546), *id.*: A Pietà; also injured by fire and badly restored in parts, but fine. The Antwerp Gallery contains a repetition of this picture. No. 1598 (1507), *Rubens*: Mercury. No. 1319 (496), *Vandyke*: Christ crowned with Thorns; the painter has imitated the colouring of Rubens. No. 1602 (1465), *Rubens*: Democritus laughing. No. 1786 (1473), *Valkenburg*: Landscape with Figures; a good specimen of the master. No. 1325 (1282), *Vandyke* (?): a small picture of Charles I. in armour on horseback. No. 1321 (1242), *id.*: Portrait of the Infante Cardinal Don Fernando of Austria, in the costume in which he entered Brussels in 1634; fine. No. 1323 (1272), *id.*: Portrait of Henry of Nassau, Prince of Orange; the armour well painted, but the head injured by repainting. No. 1830 (1383), *Wouvermans*: A Hunting Party crossing a Stream; a gem. No. 1258 (1483), *J. Breughel*: Flowers in a Porcelain Vase; excellent of its kind. No. 1716 (1238),

A. Teniers: Armour and Arms; weak, when compared with the works of his brother, the younger David Teniers. No. 1336 (1685), *Vandyke*: Diana and Endymion; injured. No. 1586 (1681), *Rubens*: Diana and her Nymphs surprised by Satyrs; a spirited composition, and superb in colouring. No. 1324 (1273), *Vandyke*: Portrait of Analia de Solms, Princess of Orange. No. 1831 (1377), *Wouvermans*: an exquisite hunting scene, with ladies and gentlemen on horseback. Nos. 1738 to 1743, *Teniers*: clever Monkey pieces. No. 1328 (1393), *Vandyke*: Portrait of a Musician; fine, but somewhat injured. No. 1337 (1721), *id.*: St. Francis of Assisi; fine. No. 1328 (1394), *id.*: A Cavalier, in Black Satin; fine. No. 1788 (1603), *Valkenburg*: View of the Palace of the Governors of the Netherlands. No. 1563 (439), *Rubens*: Dead Christ.

Compartment b.—No. 1655 (1441), *Ruysdael*: A small Landscape; fine. No. 1754 (1296), *D. Teniers*, the younger: one of his many Temptations of St. Anthony; clear and silvery in tone. No. 1721 (1448) (?), *D. Teniers*, the elder: A Village Feast. No. 1656 (1440), *Ruysdael*: A Wood; companion to No. 1655. No. 1733 (1294), *D. Teniers*, the younger: *La Graciosa Fregatriz* (scullery-maid); one of his best pictures of this class. No. 1755 (1451), *id.*: another Temptation of St. Anthony; fine. No. 1729 (1569), *id.*: The Smokers. No. 1745 (1960), *id.*: Trophies of War and a dog; a large picture for this master, and fine. No. 1219 (1420), *Brauer*: A Scene of Low Life by this clever painter, the master of D. Teniers, the younger. No. 1727 (1505), *D. Teniers*, the younger: Boors Drinking. No. 1834 (1573), *Wouvermans*: A Departure from an Inn; "most beautiful." No. 1731 (1502), *D. Teniers*, the younger: A Kitchen Scene. No. 1218 (1417), *Brauer*: Music in the Kitchen. No. 1719 (1270), *D. Teniers*, the younger: A Rural Feast, presided over by the Archduke Leopold and various persons of his court. No. 1735 (1567), ? old *Teniers*: A Surgical Operation. (No. 1500), P.

Neefs: The Interior of a Cathedral in the Low Countries. A first-rate example of the master. No. 1491 (1717), *A. Moro*: A portrait of a lady richly dressed; fine. No. 1756 (1618), *D. Teniers*, the younger: another Temptation of St. Anthony. No. 1312 (1544), *G. Dow*: An Old Man reading; not a good specimen. Nos. 1504, 1498, and 1502 (1617, 1375, and 1419), *P. Neefs*: Interiors of churches. No. 1489 (1376), *A. Moro*: Portrait of a young lady, supposed to be the daughter of Don Manuel, King of Portugal, but on insufficient grounds; very fine. No. 1490 (1382), *id.*: Portrait of a lady unknown; equally fine, but injured by restoration. Nos. 1500, 1501, and 1497 (1335, 1418, and 1374), *P. Neefs*: other interiors; cleverly and minutely painted. No. 1492 (1719), *A. Moro*: Portrait of a Princess of the House of Austria; fine. No. 1730 (1464), (?) *the elder Teniers*: A drinking Bout.

Compartment c.—No. 1584 (1662), *Rubens*: Ceres and Pomona. The female figures of a much nobler type than usual with the painter; the colour superb; rather overcleaned and restored. No. 1690 (1580), (?) *Snyders*: Dogs baiting a Bull. No. 1536 (1824), *Porbus*: Portrait of the Emperor Ferdinand II.; damaged by fire and much repainted. No. 1726 (1480), *Old Teniers*: A Tavern Scene. No. 1564 (407), *Rubens*: The Supper at Emmaus; fine, but treated with little dignity. No. 1722 (1460), (?) *Old Teniers*: Players at Bowls. No. 1534 (1768), *Porbus*: Portrait of Maria de Medicis; damaged by fire and repainted, but interesting. No. 1609 (1515), (?) *Rubens*: Portrait of Sir Thomas More. If by Rubens, which is very doubtful, it must be a copy of an earlier picture, perhaps by Holbein. No. 1405 (1301), *Jordaens*: The Marriage of St. Catherine. No. 1561 (1220), *Rubens*: Holy Family. One of his most charming and richly-coloured compositions; the landscape is excellent. There is a replica or copy in our National Gallery. No. 1485 (1241), *A. Moro*: Portrait of Catherine, Queen of John

III. of Portugal, and sister of Charles V.; very fine, but somewhat repainted; the dress is admirable. Nos. 1455 and 1456 (1370 and 1372), *J. Miel*: Sportsmen at an Inn door, and Boors at play; clever but hard. No. 1803 (1404), *De Vos*: Stag hunted by Dogs; spirited.

Compartment d.—No. 1370 (1323), *J. Fyt*: Game and Fruit; a very fine example of the master. No. 1372 (1355), *id.*: Ducks attacked by Eagles. No. 1245 (1497), *J. Breughel*: St. Eustachius, figures attributed to Rubens. No. 1720 (1380), (?) *the elder Teniers*: A Rustic Dance. No. 1278 (1444), *J. Breughel*: A Marriage Feast, presided over by the Archduke Albert and his wife; interesting as illustrating the costumes and manners of the time. No. 1244 (1516), *id.*: Paradise; a fine example of the painter's minute treatment of details. No. 1837 (1608), *Wouvermans*: A Skirmish. No. 1274 (1321), *J. Breughel*, figures by *Van Hellemont*: A Village Marriage Feast; interesting for costume. No. 1723 (1342), (?) *D. Teniers the younger*: Practising at a Target. No. 1744 (1349), *id.*: A Soldier repairing Armour. No. 1833 (1467), *Wouvermans*: A Hawking Party—horses drinking; a charming example of the master. No. 1441 (1551), *G. Metsu*: Dead Fowl—very clever. No. 1277 (1443), *J. Breughel*: A Village Marriage Procession; interesting. No. 1566 (1575), *Rubens*: Rudolph of Hapsburg giving up his horse to a priest whom he met bearing the Host; a chef d'œuvre of the master. No. 1836 (1541), *Wouvermans*: A Cavalry Skirmish.

Compartment e.—No. 1787, *Valkenburg*: Landscape with Rocks. No. 1611 (1976), *Rubens*: "The Garden of Love," full of life and colour; a replica of this picture in the Palace of the Duke of Pastrana is even finer. No. 1560 (451), *id.*: Holy Family; very fine. No. 1587 (1686), *id.*: Satyrs and Nymphs—coarse Flemish women grandly painted. No. 1612 (1373), *id.*: A Village Dance; a splendidly coloured and most spirited group of

peasants in a charming landscape. No. 1161 (1665), *Jean Van Artois*: A landscape, with Diana and her nymphs bathing. No. 1610 (1358), *Rubens*: An excellent portrait of a royal princess of France, in a rich black dress. No. 1506 (1275), *Van der Neer*: A Cavalry Skirmish. No. 1552 (1292), *Rubens*: Adoration of the Magi; a large altar-piece, said to have been painted by him in a few days during his residence at Madrid; broadly and vigorously treated. No. 1391 (1237), *De Heem*: Flowers, &c. No. 1392 (1196), *id.*: companion to No. 1391, and an excellent example of the master. No. 1582 (1449), *Rubens*: Ulysses discovering Achilles. No. 1569 (1511), *id.*: St. James; a powerfully painted head.

ROOM J, **Compartment a.**—No. 1581 (1300), *Rubens*: The Banquet of Tiresus; a disgusting subject powerfully treated. No. 1594 (1320), *id.*: Mercury and Argos; fine. No. 1613 (1666), *id.*: Adam and Eve; a copy with some variations of Titian's picture in the long gallery (No. 456), made for Charles I. It is interesting to compare the two. No. 1495 (1804), *A. Moro*: Fine female portrait, but injured by restoration. No. 1415 (1616), *S. Koninck*: Portraits of unknown persons. No. 1527 (1191), *Clara Peeters*: an excellent study of fruit, flowers, &c., by this little-known female painter. No. 1590 (1704), *Rubens*: The Judgment of Paris; one of the painter's grand studies of coarse, flabby, naked Flemish women. No. 1583 (1528), *id.*: Atalanta and Meleager hunting the Caledonian boar; a glorious woodland scene in the painter's best manner, well deserving of study. No. 1338 (1772), *Vandyke*: Portrait of Polixena Spinola, Marchioness of Leganés; fine. No. 1592 (1716), *Rubens*: Diana and Calisto; another example of his superb colouring. No. 1591 (1710), *id.*: The Graces; grand study of the female nude.

Compartment b.—No. 1727 (1356), *old D. Teniers*: St. Paul and St. Anthony the Hermits. No. 1533 (1308), *Porbus*: Female portrait. No.

1334 (1559), *Vandyke*: A Monk, badly restored. No. 1718 (1210), *D. Teniers the younger*: A Rustic Festival, over which the Archduke Leopold presides. No. 1535 (1826), *Porbus*: Portrait of the Infanta Doña Ana, wife of Louis XIII. Nos. 1759 to 1770, *young Teniers*: illustrations of Tasso's *Gerusalemme Liberata*. No. 1488 (1792), *A. Moro*: A fine portrait of the Princess Juana of Austria, daughter of Charles V. No. 1608 (1350), *Rubens*: Equestrian portrait of the Infante Don Ferdinand of Austria, at the battle of Nordlingen.

Compartment c.—Nos. 1487 and 1486 (1803 and 1258), *A. Moro*: Portraits of the Emperor Maximilian and of his wife, Doña Maria of Austria, daughter of Charles V.; fine but badly restored. No. 1279 (1422), *J. Breughel*: Village occupations; curious. No. 1493 (1714), attributed to *A. Moro*: Two small female portraits; fine.

Compartment d.—No. 1373, *Fyt*: Dead Game. No. 1390 (1668), *Van Haarlem*: The Judgment-seat of the Gods; imitation of the Roman school. No. 1813, attributed to *de Vos*, but probably *Snyders*: Dogs hunting an Otter. No. 1747 (1274), *D. Teniers the younger*: The Archduke Leopold William in his picture gallery at Brussels, accompanied by the painter, who signs himself, "*Pintor de la Camera de S.A.S.*" No. 1657 (1609), *D. Ryckaert*: The Alchemist.

Compartment e.—No. 1280 (1743), *J. Breughel*: A Scene in Flanders. No. 1147 (1228), *A. Andriaenssen*: A clever study of dead game and fish. This compartment contains many fine Breughels.

ROOM K contains portraits of the Bourbons of Spain. Nos. 731 and 732, Charles IV. and his Queen, Maria Louisa, on horseback, by *Goya*. No. 1427, Charles IV. when Prince of the Asturias, by *Mengs*. No. 2067, Charles III. Nos. 773a, 773g, 219a, and 773b, The four Wives of Ferdinand VII. No. 736, *Goya*: Charles IV., his wife, children, &c. It would be

difficult to find a more hideous family, and Goya seems to have taken pleasure in painting them in all their hideousness; the details are an excellent example of his vigorous and effective style, in which he frequently approaches Velasquez, and has been imitated by the modern Spanish school. No. 2018, *Van Loo*: Philip V. and his Family; less disagreeable in appearance than the previous group.

If the visitor has entered the Museum by the principal entrance, he should now descend by the staircase to rt. to the lower or basement floor. Nos. 1152, 1153 (1783, 1787), *Alsloot*: Processions of religious and other corporations in Brussels during the Spanish occupation—very interesting, illustrating the dresses, customs, and architecture of the time—which were formerly on the staircase, have been put out of sight.

The three compartments *a, b, c* of Room L are occupied by the best pictures of the contemporary Spanish school, among the most important being, *Pradilla*: Juana la Loca. *Rosales*: Death of Isabella la Catolica; a young artist of promise, who died young in 1873. *Casado*: Campana de Huesca. *Placencia*: Death of Lucrezia. *Urgel*: “Que solos se quedan los muertos,” and many other pictures of interest.

Room M contains a small collection of original drawings, chiefly of Spanish artists—A. Cano, Careño, el Mudo, Goya, and others, but none of Velasquez, and only one attributed to Murillo. The original design for the high altar of the church of San Juan de los Reyes at Toledo, by the architect, Juan Guas, is interesting.

The visitor should now enter the sculpture gallery on the same floor. Room N contains a miscellaneous collection of Greek vases, ancient and modern bronzes, ivory carvings, objects in porphyry, precious marbles, &c.

Room O.—The most interesting sculptures are in the centre: obs. fine full-length bronze statue of Isabella (*diva Isabella*, as she is called in the

inscription), wife of Charles V., by *Pompeio Leoni*, dated 1564. A marble bust of Philip II. A grand bronze group of Charles V. trampling upon an allegorical figure of War, by *Pompeio Leoni*. By the same: A bronze full-length of Philip II., who is called in the inscription “*Angliæ Rex.*” By the same: Fine bronze bust of Charles V., supported by two human figures and an eagle. By the same: Full-length bronze figure of Maria, wife of Louis, King of Hungary, a sister of Charles V., in the dress of a nun. An ancient female torso in marble. Part of a female figure in marble, said to have been discovered at Pompeii. Colossal reclining figure of Cleopatra, said to be from *Herculaneum*. Some of the Roman statues and busts arranged round the room are interesting.*

Room P.—The only object of much interest in this room is an ancient group of two youths before an altar, one bearing two torches, called Castor and Pollux, but the subject is doubtful.

Room Q.—In the centre are full-length statues and busts of members of the reigning family of Bourbon, of no interest or merit. At the sides, Roman statues and busts, among which the head of Cicero, No. 309, and Nos. 458–413 are worthy of notice. At the end of the room are two interesting bas-reliefs of Charles V. and his wife, the Empress Isabella; attributed to *Pompeio Leoni*.

Now return to entrance A and descend to Room R, Salones de Alfonso XII., which will be opened on application to one of the attendants. The staircase leading to this room is hung with a series of portraits, some of which are interesting; among them is No. 927 (290), Portrait of Charles V.; a copy from an earlier picture by some unknown author. Pantoja signs himself on it “*Traductor.*” Room R contains a small but interesting collection of

* The student will find further details of the sculpture at the Madrid Gallery in Emil Hübner, ‘*Antiken Bildwerke in Madrid*,’ Berlin, 1862.

early Spanish and Flemish pictures. No. 2514*u*, A Nativity, by a Spanish painter who appears to have studied in Italy and closely imitated the Umbrian school: perhaps *Juan de Borgogna*. No. 2148, attributed to *Berruguete*, who lived in the 15th centy.: a very interesting representation of an "auto de fé," presided over by S. Domingo de Guzman, who is seated on a throne with three judges on each side. The "*Holy Inquisitor*," as the author of the catalogue styles him, is superintending the burning of two heretics, two more being about to share the same fate. The costumes of the persons witnessing the scene are curious. Nos. 2139 to 2147, attributed to the *same painter*, represent miracles of S. Domingo de Guzman and other saints. They are all interesting for costume. It is doubtful whether they are by *Berruguete*, of whom authentic works are unknown. They are not wanting in a certain vigour of expression and inharmonious colouring, and they show that mixture of Italian and Flemish art which is characteristic of the Spanish painters of the 15th centy. Nos. 2155 to 2160 are doubtfully attributed to *Fernando Gallegos*, another Spanish painter of the 15th centy. They represent the history of St. John the Baptist. The painter, whoever he may have been, imitated the Flemish masters, especially in his draperies. Nos. 2178 to 2183: History of the Virgin, attributed to a painter of Castile; they are evidently by a different hand from the others and by a closer imitator of the Flemish school. They are not without a certain power, but are coarse and exaggerated in treatment. No. 2154*c*, *Correa*: St. Anne, the Virgin, and Infant Christ. The painter seems to have imitated Lorenzo de Credi in this work. No. 2154*d*, *Correa*: two Saints. No. 2154, *id.*: The Assumption of the Virgin, in the manner of Juan de Juanes, whom the painter sometimes imitated.

Compartment *b*.—Nos. 573 and 574 (885 and 889), attributed to *Pinturichio*, but inferior to him: two *casone* pictures representing the Rape of the

Sabines. No. 2150, *Carvalho*: St. Catherine, signed by the painter, who is conjectured from his name to have been a Portuguese. No. 1180 (965), *Bosch*: The creation of Adam and Eve, with his usual grotesque accessories.

Compartment *c*.—Nos. 1314 and 1315 (1069 and 956), attributed to *A. Dürer*, but ? copies of the pictures in the Munich Gallery: Adam and Eve. No. 1221 (1012), *Old Breughel*: The Triumph of Death: full of horrors. Nos. 1399 and 1400 (1612 and 1614): two good portraits, dated 1531, of the school of *Holbein*. No. 1171 (493), *Henry Met de Bles*, called *Civetta*: A triptych with the Adoration of the Magi, the Queen of Sheba visiting Solomon, and Herod on his throne; remarkable for its minutely executed details. No. 1175 (444), *Bosch*: The Adoration of the Magi; a very fine triptych, the details excellent; attributed by some to Bosch's master, *Met de Bles* (*Civetta*). No. 1176 (446), *Bosch*: The Temptation of St. Anthony, a subject which enabled the painter to introduce abundant grotesque details. No. 219*a*, *R. Vander Weyden*: The Descent from the Cross, a replica of the picture in Room G. No. 1817 (466), attributed, but wrongly, to *the same*: The Crucifixion; good. No. 1525 (1454), *Patinir*: St. Francis of Assisi in the desert; good. No. 1523 (504), *id.*: The Temptation of St. Anthony; the landscape very fine. No. 2188, *J. Van Eyck*: A splendid altar-piece, representing the triumph of the Church over the Synagogue. Its authorship has been the subject of much controversy. The lower part, for variety, truth and power of expression, vigorous drawing and rich colour, and the Gothic architecture, with the exquisite tracing of the spire and of the fountain through which flows the crystal stream from the throne of God, bearing the sacred wafers, are worthy of this great painter. The figures in the upper part are inferior to those in the lower, and some detect in them the hands of his scholars, and of his sister, Margaret. Crowe and Cavalcaselle ('Early Flemish Painters') consider it the work of a

single hand, J. Van Eyck, and are of opinion "that for power of conception, creation, and distribution, there is no picture of the Flemish school which approaches it except the *Agnus Dei* of St. Bavon" (the famous 'Adoration of the Lamb'), by the same master. No. 1519 (413), *Patinir*: The Flight into Egypt, a favourite subject of this excellent painter. No. 1522 (494), *id.*: St. Jerome, with a fine landscape background. Nos. 2189 to 2193, a grand triptych altar-piece attributed to *R. Vander Weyden the Elder*: The Crucifixion, with sacred subjects and the sacraments in small tablets; Adam and Eve and the Last Judgment, and Christ tempted by the Pharisees (in *chiaroscuro*), on the wings or shutters. An important work, full of interesting and carefully executed details. Nos. 1304 and 1305 (1020 and 1006), *Old Cranach*: Charles V. hunting at Moritzburg with the Duke of Saxony and other German princes in 1544; very curious and interesting for the costumes.*

A room on the upper floor, reached by a staircase opening into the entrance rotunda (A), contains paintings by Goya for the Royal Tapestry manufactory; interesting as illustrations of Spanish costumes and manners at the beginning of this century. It will be opened on application to an attendant.

The Museum is not finally arranged (1882), and the pictures are constantly changed from their places.

§ 14. MUSEO NACIONAL; MUSEO DE REPRODUCCIONES; ACADEMIES; PRIVATE GALLERIES.

Museo Nacional, in the old convent de la Trinidad, Calle de Atocha (now occupied by the *Ministerio de Fomento*). The pictures—about 200 in number—which are here collected, were those saved from the general ruin upon the suppression of convents, and the in-

vasion of the French: they are badly hung, and scattered unarranged through the different rooms and passages of the building.

Among the best things, of which it is impossible to give a regular account, as nothing is in order, and changes are constantly taking place, obs. the series of pictures representing the life of St. Bruno, and the sufferings of Carthusian monks when persecuted by our Henry VIII.; these were painted for the convent of El Paular by *Carducho* (the author of the *Dialogos*, 1633). All the rest of the old pictures which are of any interest have been removed to the Museo del Prado, and their places have been filled by some productions of the modern Spanish school.

Museo de Reproducciones, a small and interesting collection of casts and reproductions of objects of classic art, may be seen at the *Cason del Retiro*, opposite the entrance to the Retiro which leads to the Parterre. The ceiling of the large central saloon, which formerly formed part of the Palace of the Retiro, is very finely painted by Lucas Giordano.

Academy of Fine Arts, or of San Fernando, in the Calle de Alcalá (in the same building as the Museo of Natural History). On the ground-floor is a collection of plaster casts made by Mengs, in the hope of furnishing models from antique sculpture, in which Spain was so very deficient. There are also sold impressions of such pictures in the Museum as have been engraved, the *Caprichos* of Goya, and some good aquaforte by Maura.

In the *Salon de Sesiones*, or room in which the members of the Academy hold their meetings, are: *Murillo*, St. Elizabeth, or Isabel, of Hungary, tending the sick poor, commonly called "*el Tiñoso*," from the saint applying remedies to the scabby head of a pauper urchin; she is full of tenderness; the sores are too truly painted to be agreeable, but her saint-like charity ennobles these horrors, and the service of

* The copies in oil and water colours by Don Alejandro Grau, Carretera de Aragon, 9. 3º, are highly recommended. The fan paintings by Josefa Murillo, Olozaga, 5. 4º, are very good.

love knows no degradation. Her young, beautiful, almost divine head contrasts with that of the beggar hag in the foreground. This picture was carried off by Soult from **La Caridad** of Seville, of which in subject it was the appropriate gem, and presented to the Louvre. As placed originally by Murillo in a hospital, the subject and intention were evident and appropriate.

The other pictures most worthy of attention in this room are:—*Zurbaran*, the Mass of St. Benito; *Rizzi*, a saint adoring; *A. Cano*, the Crucifixion; *Ribera*, St. Francis with the Infant Christ and the Magdalene borne by Angels; *Murillo*, two early pictures representing the agony of St. Francis, and St. Diego de Alcalá feeding the poor; *Carreño*, copy of the Spasmo de Sicilia, by Raphael, in the Gallery of the Prado; *Morales*, a Pietà; *Tristan*, St. Jerome; *Bellini*, a head of Christ; *Murillo*, the Resurrection (an inferior picture); *Rubens*, Susanna and the Elders.

In the centre saloon are two superb Murillos, taken by Soult from **Santa Maria la Blanca** at Seville, and sent to Paris, but afterwards rescued like the Santa Isabel. These glorious pictures represent the legend of the dream of *el Patricio Romano*, which preceded the building of **Santa Maria Maggiore** at Rome, under Pope Liberius, about the year 360; they are semicircular in shape, to fit the gaps still visible at Seville. The additional paintings in the angles are an unfortunate *perfectionnement*, added in France, and distract from the originals, which were both ruthlessly over-cleaned in Paris, and have since been much repainted by one Garcia.

The Dream, the better of the two, is an exquisite representation of the sentiment *sleep*. The Roman senator is fast asleep; the closed book by his side suggests he had been reading something which brought pious thoughts, and the dream followed. The Virgin in the air points out the site of the future church.

The companion picture, where the dreamer explains his vision to the

pontiff, is painted in the *vaporoso* style: the distant procession is admirable.

Goya, a recumbent female figure (not of the Duchess of Alba, as generally said), but of a famous actress of the time: 4 clever sketches by the same eccentric master.

Entrance Room. Observe a portrait of Godoy by *Goya*, and a few pictures of the Spanish school of no importance.

Salon de la Secretaria. *Zurbaran*, five full-length pictures of Benedictine monks, very characteristic of the master; *Mengs*, portrait of *la Marquesa de los Llanos*, interesting for costume; *Carreño*, copies of Velasquez, portraits of Philip IV. and Mariana of Austria, and a number of portraits by Goya and other artists of little interest. A statue of San Bruno, by Manuel Pereyra (ob. 1667), which used to stand in the niche over the **Hospederia de los Carujos** in the Calle de Alcalá. An inner room contains a study of the nude figure represented in the middle room. These pictures are badly lighted and hung.

Academy of History, Calle de Leon 21, contains a valuable collection of historical MSS., papal bulls, and early rituals and missals (amongst them the *Forum Judicum* and a Gothic ritual earlier even than the Mozarabic rite), brought from suppressed convents and other public establishments, and a good library. It has also a small collection of artistic objects, of which the most important are: a circular disc in silver, 23 inches in diameter, of historical and artistic interest, discovered at Almendralejo, near Merida, in 1847, upon which is represented in relief, according to the inscription upon it, the Emperor Theodosius the Great, seated on his throne between his two sons, and surrounded by his guards, in the act of delivering a roll of the laws to the governor of a province; underneath the Emperor there is a female figure of Plenty, with Cupids on each side: two early Romano-Christian sarcophagi; part of an ancient Arab banner, with Cufic inscription; an

exceedingly interesting reliquary with folding doors, upon which are painted scenes from the life of the Virgin, and of the Passion, and angels playing on musical instruments (the painted and carved ornaments are Moorish in style; an inscription on it states that it was dedicated in 1390; the paintings are more Italian than Spanish in style. Their combination with Arab decorations is very remarkable, as showing the Arabic influence which then still existed in the centre of Spain): an ancient Arab ivory casket, several Roman and Arabic inscriptions, and a collection of medals and coins.

The Spanish Academy (de la Lengua) is at the Calle de Valverde. Academia de Ciencias Morales y Políticas, Plaza de la Villa. Academia de Ciencias Físicas y Naturales. Academia de Medicina.

The Galleries of the Duke de Medinaceli, the Duke of Alba, and of the Duke de Pastrana, may also be visited by means of cards obtainable upon application to the *administrador* of the respective owners.

The collection of the Duke of Medinaceli contains a good portrait, by *Velasquez*; *Pantoja de la Cruz*, a portrait of Charles V.; *Murillo*, a portrait; The Siege of Bethulia, by *Martin Schoen*, and a sacred subject, *Pierin del Vaga*.

In the collection of the Duke de Pastrana, inherited from the family of Infantado, are some important pictures, including a fine replica of the "Jardin d'Amour," by *Rubens*, several other works by the same master, a Holy Family by *Vandyck*, also a portrait of the celebrated Princess of Eboli.

§ 15. PUBLIC BUILDINGS.

El Senado (House of Lords), in the Plaza de los Ministerios, is an ugly, unimposing edifice; it contains some good modern Spanish pictures. Near it is

La Casa de los Ministerios, built for the Secretaries of State by Lt.-Gen. Sabatini, by order of Charles IV.: it was splendidly fitted up by Godoy,

and has a grand staircase and column-supported vestibule. In the library are 3 fresco medallions painted by Goya. The ante-rooms were thronged with waiters on providence and with patient sufferers, emblems of hope and salary deferred, for here were formerly the offices of the Ministers of War, Marine, Justice, and Finance; now that of the Admiralty or *Marina* only remains. Finance is removed to the Calle de Alcalá, No. 9; War to the **Buena Vista**, Calle de Alcalá, No. 53; Gracia y Justicia to the old **Inquisición** in the Calle Ancha de San Bernardo; and the Ministry of State is in the ground-floor of the palace. This **Casa de los Ministerios** was much damaged by fire, Oct. 31, 1846, when many of the archives were burnt and lost.

El Congreso de los Diputados (House of Commons) is now held in the handsome edifice in the **Plaza de las Cortes**. This Parliament-house was begun in 1842 by the architect Colomer, and completed in 1850. The interior is lofty, and the galleries for strangers convenient. In the centre of the principal façade is a pediment representing Spain receiving Law, accompanied by Power and Justice. The sides of the entrance-steps in front of **El Congreso** were adorned by two clumsily-executed stone lions; one of these was, however, decapitated by a cannon-ball during the *émeute* of 1854, and they are now replaced by two similar monsters in bronze. The frescoes in the house itself are indifferent: obs., however, the painting of the "Comuneros," by *Gisbert*, in the **Sala de la Presidencia**. It represents the execution of the three brave leaders of that unfortunate "puritan" band. The dead man whose decapitated head is being held towards the crucifix is Juan Bravo, the noble chief; Juan Padilla stands in the centre; whilst Francisco Maldonado occupies the rt.-hand corner of the mournful scene. The Ministerial Bench is called *el banco azul*. Members speak from their seats. The public are admitted to that part of the house called **la Tribuna Pública**, but

strangers are admitted to **la Tribuna Reservada** upon the introduction of a *Diputado*.

Spaniards in their *collective capacity* have rarely as yet exhibited the common sense, the honourable feeling, and the good manners for which as *individuals* they are so very remarkable; this apparent defect in the Spanish political character has been doubtless owing to the total absence of any well-organized system of constitutional government; there have been no parliamentary parties, no regular "her Majesty's Opposition," for everything is different in Spain from what it is with us. In England the leader of the Opposition benches is a minister "in posse;" but here, as in the East, the premier power and authority has been a thing of the *present*, ready to collapse as soon as the leader of some rival *cabal* had sufficient power to enable him to oust his opponent. The noble PEOPLE of Spain have, indeed, had legs, arms, and hearts, but a head has hitherto been wanting. The only abstract Spanish idea of government or sovereignty, either in Church or State, from the reign of Philip II. to that of Isabel II., which terminated in the autumn of 1868, has been *despotic*. Nor can a despotic rule be said to have been really unpopular; even the Inquisition had its supporters among the *people*: and whenever Ferdinand VII. committed any extra atrocious act, his subjects exclaimed with rapture, "*Es mucho Rey!*" (he is indeed a king, ay, every inch!) There spoke the whole nation, for all Spaniards felt that, in his place, they would have done exactly the same, and therefore sympathisingly admired. *Power* expressed by violence flattered their pride, as each atom beheld his own personal greatness represented and reflected in that of his monarch. A *strong* government is absolutely necessary for Spain, and if it can only be rendered *enlightened*, or *ilustrado*, it will prove a blessing to Spaniards. The Cortes and constitution have long been mere words, and the elections a mockery; the *Gobernadores* and the *alcades* have invariably tampered

with the registries, and intimidated the voters; while opposition candidates if elected have been terrorised by the sword.

What is now wanting for the whole peninsula, is **PEACE**, an educated wealthy *middle class*, and a **STRONG FIXED GOVERNMENT**. It is to this necessity of repose that must be attributed the apathy of the shrewd nation during the latter years of Bourbon mismanagement, and the *well-advised* indifference with which it has invariably allowed its charters to be rent.

The **Casa de los Consejos**, built by Francisco de Mora for the Duque de Uceda, is a fine Herrera elevation, but the interior was never properly finished; the chief façade looks N.

Cross the Viaduct, look at the view, in going to the convent of **San Francisco**, a vast pile, placed in an out-of-the-way locality. The convent itself is now used as a barrack, and the chapel as a parish church. It was designed by the monk Francisco Cabezas, and finished in 1784 by Sabatini. Here was buried Doña Juana, the fair and frail Queen of Enrique IV., and also the magician Enrique de Villena, whose books were burnt in the cloisters of Santo Domingo el Real, in Madrid, by order of Enrique IV. The church is now being restored at great cost. It is one of the finest buildings in Madrid: it is in the form of a rotunda, surrounded with chapels; the dome is 163 feet high. Obs. the paintings by contemporary artists. The **Jubileo de la Porciuncula** was painted by the feeble Bayeu; the pictures in the chapels by Maella, Calleja, Goya, Velasquez (*not* Diego), and others, are no better. During the reign of Joseph Buonaparte this church was used for the meeting of the Cortes. In 1869 it was made into a national Pantheon, and the remains of many illustrious Spaniards were torn from their resting-places and deposited here. But this transfer was very unpopular in the Provinces, and most of the bodies have been reclaimed and restored.

Proceed next into the intricate Prout-like jumble of lanes, the old **Moreria**. All this side of Madrid (which hangs over the river) was the ancient town, and contrasts with the newer portions near and beyond the **Puerta del Sol**; thence return by the Viaduct to the **Calle Mayor**.

§ 16. CHURCHES; COURTS OF LAW; AUDIENCIA; OBSERVATORY.

Protestant meetings and schools for Spaniards:—

English Church of England service, Leganitos 4; Calle Madera Baja 8, *C. and S.*; Chamberi Glorieta de Quevedo 5, *C. and S.*; Calle Calatrava 27, *C. and S.*; Peñuelas-Moratin, *C. and S.* Further information will be given by Albert Fenn, Esq., Calle Real 12, Chamberi, Madrid.

The **Ch. of San Andrés** in its *plazuela*, which was used by Ferdinand and Isabella the Catholic as their parish church. Here Madrid's glorious ploughboy patron, San Isidro, went to mass and was buried; his body was removed in 1769 to **San Isidro el Real**, but a small *reja* in the *presbiterio* marks the site where he was buried in 1130: obs. the ancient arch and inspect his coffin-box; his standing wooden effigy is curious for costume. The gaudy Churrigueresque chapel was raised about 1657. The miracles of the tutelar are painted by Carreño and the Rizzi; observe that in which Alonso VIII. recognises in the body of San Isidro the peasant who led his armies to victory at *las Navas de Tolosa*.

Adjoining is **la Capilla del Obispo**, one of the few old Gothic specimens in modern Madrid. It is so called because built by Gutierrez de Vargas y Carvajal, *Bishop* of Plasencia, in 1547. The excellent *Retablo* and Berruguete carvings are by Francisco Giralte, and painted by Juan de Vilalado in 1548: the superb plateresque sepulchres of the prelate and his family are also by Giralte. This chapel was

injured in 1755 by the Lisbon earthquake, and repaired in vile taste. There are some good carvings in the *Sacristia*, and a wooden effigy of the saint in his rustic costume. During Holy week, and at other great festivals, some fine tapestry is hung up in the chapel.

La Latina, or **Nuestra Señora de la Concepcion**, in the Calle de Toledo, a hospital founded 1499 by Beatriz Galindo, who taught Queen Isabel Latin. Obs. its portal: it was built by a Moor named Hazan, and finished (see date over portal) in 1507.

Those who wish to see old Madrid and the quarters of the **Populacho** may thread the Calles del Duque de Alba, Jesus y Maria, to the **Lavapies**; all this locality is a sort of Seven Dials: every Sunday morning at the Rastro, near the Portillo de los Embajadores, is a sort of fair, and a setting up of book-stalls, where fanciers of *bric-à-brac* may pick up many nice things. The Calle de Zurita, de la Comadre, Campillo de Manuela, &c., are and have long been the homes and sties of *Manolos* and *Manolas*, of *Chrisperos*, *Gitanos*, *Chalanes*, and other picturesque rogues, since the days of Quevedo, although, alas! in the present civilization of the coat and cotton, they have almost abandoned their natural costume. Those who have no taste for a Castilian St. Giles may pass up **la Latina** to

The **Ch. of San Isidro el Real**, in the Calle de Toledo. This, once a Jesuits' college and now a parish church, is called **la Colegiata**; it was built in 1651; here bad taste and Churriguerismo reign undisputed. Some cupolas are painted in fresco by Donoso and Claudio Coello; an image by Becerra, N^o. S^a. de la Soledad, placed in a small gilded chapel, is well carved and painted, and is full of sorrow and solitude. In the *Sacristia* is a Christ and St. Peter, by Morales; enter and look at the **Capilla Mayor**, which was repaired by Rodriguez. Here repose the ashes of the holy ploughboy San

Isidro and his *Santa Esposa*: his statue is by Pereyra. Here rest the remains of Daoiz, Velarde, and some of Murat's victims of the "*Dos de Mayo*," which were removed from the Prado, May 2, 1814, with great pomp. Look into the chapels and sacristies, to see to what extent marbles, cupolas, and gilt gingerbread Rococo can be carried: obs. a Morales. The library, which once belonged to the Jesuits, is still here, and is open to the public.

The Church of San Ginés, in the Calle del Arenal, built about 1358, injured by fire in 1824, and restored in 1874. Obs. inside the Paso del Santo Cristo, carved by *Vergaz*, and a good painting of "Christ seated and stripped," by *Alonso Cano*. Descend to the Boveda, or dark vault, where during Lent flagellants whip themselves, the sexton furnishing the cats; some have nine tails, and are really stained with blood. In the good old times of Philip IV. Spaniards whipped themselves publicly in the streets.*

Las Salesas Reales. This enormous nunnery, a second Escorial, was built in 1758, by one Carlier, for Barbara, queen of Ferdinand VI., in imitation of Madame de Maintenon's St. Cyr, as a place of retreat for herself, and a seminary for young noble females. The size, enormous cost, and bad taste led the critics to exclaim, "*Barbara Reina, barbara obra, barbaro gusto, barbaro gasto*."† Over the façade is a bas-relief of *Nuestra Señora de la Visitacion*, to which mystery the building is dedicated. The king and queen, who would not mix their French ashes with those of Austrians, are buried here; their tombs, designed by Sabatini, and executed by Gutierrez, are wrought of the finest materials, but the figures of Plenty and Justice are imagined after the taste and truth of the grand epitaphs composed by the poet Juan de Iriarte. The marbles of the high

altar are truly magnificent: the green pillars were brought from the quarries of San Juan near Granada. General O'Donell, the Duke of Tetuan, is buried here. The imposing Corinthian chapel is now converted into a parish church and the nunnery into courts of law, the 'Audiencia' having been established here.

The convent de las Descalzas Reales in its plaza was founded in 1559 by Juana, daughter of Charles V., and mother of the famous Don Sebastian of Portugal. Obs. her kneeling effigy placed on her tomb, and wrought in marble by P. Leoni. The frescoes were painted in 1756 by Velasquez (not Diego). The *Retablo* of the high altar is by Becerra. The abbess of this convent ranks as a grandee.

San Ildefonso was rebuilt in 1827, the French having destroyed the former church. San Marcos, Calle de San Leonardo, was erected by Ventura Rodriguez, who lies buried in it.

The Convent of Atocha was founded in 1523 for Dominicans, by *Hurtado de Mendoza*, confessor to Charles V. It was enriched by a succession of pious princes, and mostly in a period of the vilest taste. The ceilings were painted by *L. Giordano*, and the chapels were filled with vessels of gold and silver. These were desecrated and pillaged by the invaders: Ferdinand VII., on his return, employed one Isidro Velasquez to rebuild it.

Over the High Altar is the celebrated and much revered image of the Virgin, the patroness of Madrid, and especial protectress of the royal family. Thus Ferdinand VII., when he conspired against his parents, first bowed down before it and craved assistance. Again, when he was kidnapped by Savary, before starting for Bayonne, he took the ribbon of the Immaculate Conception off his breast and hung it on hers, where it is still to be seen. Again, after his restoration, the first thing he did on reaching Madrid was to kneel before the

* See Madame d'Aulnoy's 'Travels.'

† *Barbara*, besides meaning *barbarous*, has in Spanish, the secondary signification of immense, outrageous.

image, and thank it for having interfered and delivered him. So his ancestor Alonso VI., in 1083, on the first reconquest of Madrid, laid his banner at her feet. Here the members of the royal family are married, and, when a queen is in the case, her wedding-dress becomes a perquisite of this Virgin (as was observed in the case of Isabel II.). She has a mistress of the robes and ladies in waiting. Isabel II. was on her way to this shrine when she was stabbed by Merino; the dress, with the dagger breach in it, went to swell the wardrobe of the protecting image. The King of Spain goes in state to attend the service called the "Salve" every Saturday afternoon about 4 o'clock.

This Virgin ranks as third in holiness of the many in Spain, and is only preceded by those of Zaragoza and Guadalupe. Volumes have been written on it and its miracles.*

The image itself is very black and old. Above the heavy altar are hung banners of Spanish victories. In this ch. are buried Castaños, created Duke of Bailen for his victory over the French of that place; Palafox, who defended Zaragoza; Narvaez; General Concha (Marquis del Duero); and General Prim, whose inlaid metal tomb, by the celebrated artist Zuloaga, is splendid and well worthy of attention.

The other remarkable *Pasos* and images in Madrid—not that they are fine—are the *Santo Cristo de la Lluvia*, kept in San Pedro, on its plaza; the *Santo Cristo de la Fé*, in San Sebastian, Calle Atocha; others brought out in the processions in Holy Week are kept in San Juan de Dios, Plaza de Anton Martin. One of the images of Christ carried in the procession belongs to the house of Medinaceli, and is adorned by the luxurious hair of a repentant Duchess of Medinaceli, and is followed by the Duke and his house-

* Consult, besides the sonnets of Lope de Vega, 'La Patrona de Madrid,' Francisco de Pereda, duo., Valladolid, 1604; 'Historia de la Santa Imagen,' Juan de Marieta, Mad. 1604; Ditto, Juan Hurtado Mendoza, 8vo., Mad. 1604; 'Origen y Antigüedad,' Jeronimo de Quintana, 4to., Mad. 1637.

hold. *Nuestro Señor de los Azotes*, by Pedro Hermoso; *Nuestro Señor en el Sepulero*; *La Soledad*, by Becerra; and *Santo Tomas*, by Miguel Rubiales.

The *Confradias* or holy confraternities instituted in honour of the Virgin, and in order to light candles to the Host, &c., are infinite. The traveller should not omit to visit the popular shrine of the *Virgin de la Paloma*, situated in the lower quarters of Madrid.

In the Church of the **Hospital de los Flamencos**, Barrio de Salamanca, is a splendid picture by Rubens, representing the martyrdom of Saint Andrew; it was brought from the old church belonging to the hospital, and is mentioned by Ponz in his 'Viaje.' The portrait of the founder is in the sacristy. His name was Carlos de Amberes, ob. 1604.

In the church of **Sta. Isabel** in the street of the same name, there is a fine picture by Ribera, representing the Immaculate Conception, over the high altar.

There are so very few churches which the ecclesiologist will find worth visiting at Madrid that he had better hasten to Imperial Toledo, the seat of the primate of Spain.

The view of Madrid from the height of San Blas is striking. Rt., in the Buen Retiro gardens, is the **Observatory**, a brick and granite edifice, surrounded by gardens with dome and porticoes, built for Charles III. by *Juan Villanueva*. To the S. is a Corinthian vestibule. The observatory is designed to imitate an Ionic temple. This building of science was entirely gutted by the invaders, who here mounted cannon instead of telescopes.

Beyond the street of **Atocha** is the *Terminus* of the rail to Valencia, Sevilla, Cartagena, Cadiz, and Portugal. The first branch was begun in 1846, and the line to Alicante was inaugurated Feb. 9, 1851.

A **Railway Station** has been opened in the Paseo de las Delicias. From

thence proceeds the shortest and most direct railroad to Toledo and Badajoz (see Rtes. 4 and 70).

§ 17. HOSPITALS.

Rt., at the corner of the Calle de Atocha, is the huge hospital called **El General**, founded in 1582 by Philip II., and removed here in 1748 by Ferdinand VI. The 1200 patients it contains are well looked after. Adjoining is **El Colegio de San Carlos**, founded in 1783 by Charles III. as a college of surgeons. It has an anatomical museum, and some wax preparations, chiefly relating to the obstetric art.

Spanish hospitals, long most deficient in approved medical appliances, are now much improved.

In the Calle de Fuencarral is the **Hospicio de San Fernando**, founded in 1688. The façade by the heresiarch *Pedro Ribera*, 1726, is the pet specimen of the vile taste of the Philip V. period, and certainly it entitled the inventor to his admission into any receptacle for criminals or lunatics. It rivals in outrageous Churrigueresque the *Retablo* in San Luis. In this hospital 1500 of the decent poor of both sexes are received and employed. The children are housed, schooled, and taught a trade. The men chiefly print.

The **Hospital de la Princesa**, Calle Ancha San Bernardo, founded in 1857 by the ex-queen Isabella for the poor, is excellently managed.

The eminent surgeon, Dn. Federico Rubio, has a special ward there for critical surgical cases.

The hospital of **San Antonio**, *Corrdera de San Pablo*, was founded in 1606, and has a good oval chapel, with fresco ceilings, by Rizzi, Carreño, and Giordano. Obs. the Santa Isabel and Santa Engracia, painted by Eugenio Caxes, and the statue of the tutelar by Pereyra.

The Foundling Hospital, **La Inclusa**, in the Calle de los Embajadores, is so [*Spain*, 1882.]

called from a much-venerated image of the Virgin, which was brought by a Spanish soldier from **Enkuissen** (Enchusen) in Holland: here more than 1200 infants, sinless children of sin, are annually exposed by their unnatural parents. The lying-in asylum for these mothers, in the Calle del Rosal, is called, as if in mockery, *Nuestra Señora de la Esperanza*, for what *hope* is there for such deserted offspring? The more honest vulgar, however, call it *el Pecado mortal*, the deadly sin: here unmarried women are *confined* in both senses of the word.

A well-managed Poor-house, or mendicity asylum, was founded in 1834, outside the gate San Bernardino, by the Marquis de Pontejos, by whom was first established, in 1839, the **Caja de Ahorros**, or savings-bank, which has worked well; 4 per cent. is paid to depositors. In 1868 some of the dependencies of the Palace of the Pardo were turned into an asylum, from which the beggars daily attempt to make their escape, in order to return to a more lucrative existence in the streets of Madrid.

§ 18. ROYAL PRINTING OFFICE; MINT; STOCK EXCHANGE; BANKS; UNIVERSITY; CARPET MANUFACTORY.

The **Imprenta Real** has been removed to the Calle del Cid 4; the former building, the Calle de Carretas, now the Post-office, is a heavy building by one *Turillo*. From this press have issued many splendid specimens of typography.

The **Plateria de Martinez** in the Calle de San Juan is sometimes used for the exhibition of works of art. The panorama of the Escorial is worth seeing, which is in one of the rooms.

The **Casa de Moneda** (or Mint) is in a fine building on the Paseo Recoletos; the machinery is foreign, the coinage neat. The establishment is capable of turning out 180,000 to 200,000 pieces

of money per 24 hours. An interesting collection of old coins and medals, drawings and plans, may also be seen there. Permission is granted by applying by writing to the Sr. Director.

The **Bolsa de Comercio** (Stock Exchange) is in the Plazuela de la Leña. It was established in 1831, and after being moved to various places, the present edifice was built in 1873 by Señor Repulles. It is open from 2 until 4 o'clock.

The National or **Government Bank**, called **de San Fernando**, Calle de Atocha, issues notes for 200, 400, 2000, and 4000 reals, which will not readily pass out of Madrid. These notes are cashed every day from 10 to 1. Previously it was called **de San Carlos**, from having been founded by Charles III. in 1782, and the first of Madrid which ever enjoyed exclusive privileges of receiving deposits, and a monopoly of issuing paper; during the reign of Ferdinand VII. it was called **de San Fernando**. In spite of the charters granted to **San Fernando**, an opposition *governmental* bank, **Santa Isabel**, was set up, which discounted promissory notes, or *pagarés*. Two important banks have been formed lately—**Banco de Castilla**, Clavel 1, and the **Banco Hipotecario**, Recoletos 9.

The principal insurance companies of Madrid are—**La Union**; **la Urbana**; **el Fenix**; and **Sociedad nueva de Seguros**.

The time-honoured University of Alcalá was moved in 1837 to Calle Ancha San Bernardo, No. 51. Madrid also possesses an **Instituto Libre de Enseñanza**, Infantas 42, founded by the professors who were expelled from the University for their liberal opinions in 1875, and reinstated in their places under the Ministry of Sagasta, 1881; several **Conservatorio de Artes**, with mechanical models, free night classes, and library on those subjects; and a **Conservatorio de Musica**, founded in 1830 by Christina.

Royal Carpet Manufactory, outside the Ronda de Sta. Barbara. This

manufactory was founded by Philip V. in 1720, and in it were made all the fine carpets, still in use at the royal palaces, and the tapestries, after the cartoons of Goya, now at the Escorial and the Pardo. Velasquez has made the interior of a carpet manufactory the subject of one of his finest pictures—“*Las Hilanderas*.” The old designs are still preserved, and splendid handwoven carpets and tapestries made to order, and it is well worth a visit. Admission is readily granted by the civil director.

§ 19. PALACES OF THE GRANDEES. REMARKABLE HOUSES AND GRAVES.

Very few of the **Palaces of the Grands** contain anything worth notice. They were plundered by the French invaders, and their owners are not over-gifted with taste. They are large and empty, according to our ideas; real furniture and an air of occupation and life are wanting; cellars and libraries are curiosities; the kitchens are caricatures; but in truth the *art of dining* has yet to be really learnt, for the Spaniard, accustomed to his own desultory, free and easy, impromptu, scrambling style of eating, is bored and constrained by the order and discipline, the pomp and ceremony, and the serious importance of a well-regulated dinner, and their observance of forms extends mostly to persons, not to things. So many a titulado even has only a thin European polish spread over his Gotho-Bedouin dining-table; he lives and eats surrounded by his household, in his huge barrack-house, without any luxury, or even comfort, according to sound trans-pyreanean notions. Few indeed are the *cocinas* which possess a *cordón bleu*, and fewer are the masters who really like an orthodox *entrée*, one unpolluted with the heresies of garlic, saffron, and red pepper: again, whenever their cookery attempts to be foreign, as in their other imitations, it generally ends in being a flavourless copy.

The Conde de Oñate has a fine house in the Calle Mayor. On festive occasions it is remarkable for the embroidered hangings from the balconies. The Duque de Osuna, in the Calle Don Pedro, has a collection of hereditary books, pictures, and ancient arms. The best specimen of a Spanish nobleman's house is that of the Duke of Fernan Nuñez, which is handsomely furnished, and contains some valuable works of art, including pictures by Titian, Murillo, Francia Sassoferrato, and other Italian and Spanish masters, a collection of family portraits, and a portion of the armour taken by an ancestor of the house from Boabdil, the last Moorish king of Granada. The modern palace of the Duke of Bailen, near the Puerta de Alcalá, contains a good collection of modern Spanish pictures. The Count de Valencia de Don Juan possesses an interesting collection of objects of art, porcelain, and MSS., with fine specimens of the celebrated Buen Retiro ware.

Charles I. of England, when at Madrid, is said, on very doubtful authority, to have lived in the Casa de las siete Chimeneas, No. 2, Calle de las Infantas, Plazuela del Rey; our minister Fanshaw lived there. (See his Letters, i. 129.) Built by Herrera, this is one of the oldest mansions in Madrid, and is now undergoing a judicious restoration.

There are very few interesting tombs in modern Madrid, as the finest in the San Geronimo and San Martin were destroyed by the invaders. Herrera, the architect, was buried in San Nicolas; *Lope de Vega* in San Sebastian—he died Aug. 27, 1637, at No. 11, Calle Francos.

Velasquez, who died Aug. 7, 1660, was buried in San Juan. It was pulled down in 1811, in the time of the French, and his ashes scattered to the winds, as Soult had treated those of Murillo. So were scattered those of Cervantes: he died April 23, 1616, in the Calle del Leon, No. 20,

Manzana 228, and was buried in the Trinitarias Descalzas, Calle del Humilladero, and when the nuns moved to the Calle de Cantarranas the site was forgotten, and his remains are now left unhonoured. In that convent the daughters both of Cervantes and Lope de Vega took the veil.

The street in which Cervantes lived is now called Calle de Cervantes; and the house, No. 2, which he is supposed to have occupied, has his profile placed over the door.

In the Calle del Turco, at the corner of the Alcalá, General Prim was assassinated, and the holes in the wall made by the discharge of the blunderbuss may still be seen. This fine tomb of inlaid ironwork is in the church of Atocha.

General O'Donell, the Duke of Tetuan, is buried in the church of *Las Salesas*.

The bones of *Calderon de la Barca* were moved, April 19, 1841, from the nunnery of Las Calatravas, and interred in the *Campo Santo de San Andrés*.

The celebrated Padre Enrique Florez (whose works we often quote) died, aged 71, May 5, 1773, in his convent San Felipe el Real, near the Puerta del Sol, and was buried in the fine chapel, which is now all swept away. Here were preserved his splendid library, and his extraordinary collection of notes and papers for the continuation of the '*España Sagrada*,' and for the preservation of which he obtained from Clement XIII. a bull excommunicating all who should remove or injure them. This, however, proved a *brutum fulmen* against the invader, as General Belliard, in 1808, turned the beautiful church into a stable, and used up those MSS. and books of Florez which were not burnt under French camp-kettles, to make beds of for the troopers: thus perished antiquarian researches that never can be replaced, as most of the original

documents afterwards met with the same fate from other generals of the invaders; hence the present difficulty in continuing the '*España Sagrada*.'

§ 20. ENVIRONS OF MADRID.

The immediate environs of Madrid offer small attraction, as the city stands alone in its desert solitude, but the view from the Puente de Segovia is fine in its wild, barren, rugged grandeur. In early spring, when the mountains are still covered with snow, it is very striking. There are no suburbs, no *rura in urbe*, which tempt the citizens beyond the mud wall of their paradise: but the English and American visitor should on no account omit to take a walk or drive out of the Toledo Gate, and over the bridge across the Manzanares (Puente de Toledo)—1 Eng. m.—to visit

The British Protestant Cemetery. This beautiful little burial-ground is supported by voluntary subscriptions. The ground was purchased on behalf of the English Crown in 1854, after half a century of opposition, by Lord Howden, many years British Ambassador to Spain, in a great degree through his own personal influence with the Court and Ministry. Those who remember the bitter prejudice of the Spaniards and the bigotry of the clergy in those days, will understand how great the boon to Protestants, and how much credit is due to the diplomatic address and energy which produced for them the right of burial in consecrated ground. Interments at once took place, although the cemetery was not consecrated until Feb. 1866, by the Bishop of Illinois (U.S.A.).

Great praise is due to Colonel Fitch (one of the veterans of the Carlist war) for his constant care and supervision. This little "God's Acre" covers exactly an acre of ground, and is surrounded by a high wall. The arms of England surmount the entrance gate, to the rt. of which

is the little chapel, and to the l. the cottage of the care-taker and sexton.

Leaving the British Cemetery, return to the level of the river; do not, however, cross the bridge, but turn l. to visit the Hermitage of San Isidro del Campo. The grand pilgrimage and festival of this revered rustic, this male patron of Madrid, takes place on May 15, and is a truly national scene; here may be studied most of the costumes, songs, and dances of the provinces, as the natives settled at Madrid congregate in parties with true local spirit, each preserving their own peculiarities. Booths are erected, and eating-houses in which the *Gaita Gallega* resounds with the *Guitarra Andaluza*; vast numbers of the saint's small pig-bells made of clay are sold, as they avert lightning when well rung. The chief act in this fair is to kiss the saint's image, and receive the blessing of the priest who holds it. 10,000 kiss this image in one day, and each drops at its feet a farthing. This fair is to the Madrilénian what Greenwich was, on Easter Monday, to the Cockney; the holy ceremony has degenerated into a St. Bartholomew fair, but most classes refer to it with pleasure in recollection of their sweet days of youth, fun, and frolic. N.B. Do not omit going there on the *Vispera* (the afternoon of the 14th). The early popes, by countenancing this and similar pilgrimages of piety and fun, rendered acts of devotion sources of enjoyment to its believers; and their flocks, wedded to festivals which suited themselves and their climate, will long prefer them to the dreary Sundays of our purer Protestantism.

Near the Hermitage, continuing to the l., are the enclosures of the *Casa del Campo*, 12 m. in circumference, a shooting-box of Charles III., full of well-preserved game and beautiful wild scenery, and connected with the palace by a bridge and a tunnel. A *papeleta* is easily obtained to visit it by sending a card to the Patrimonio de la Real Casa. No

cabs are allowed inside. The house and gardens were formed into a model farm by Queen Christina. The gardens are well supplied with water, and there is a beautiful Italian marble fountain. Here in the winter and spring there are pigeon-shooting matches. The view of Madrid from the lake is very striking.

Those who like to walk out to the Hermitage of **San Antonio** will see some of his miracles painted by Goya, and some tawdry frescoes by the feeble Maella. Near the railway station is a Refuge built by Doña Maria Victoria for the children of the washerwomen while at work. Another walk ascends to the rt. to **San Bernardino**, and hence to the street of **Fuencarral**, outside of which is a cemetery.

The new model Jail is situated at the end of the **Barrio de Pozas**, near the Poor House of **San Bernardino**. The building is very fine, and the situation superb.

A pleasant walk or drive can be taken to **La Moncloa**, on the rt. of the road to the Escorial, which overlooks the bed of the Manzanares. It once belonged to the Alva family, but was purchased by Ferdinand VII., who removed to it the porcelain manufactory after **la China** had been destroyed. An attempt is being made to revive this manufactory, and it has been put in the hands of Señor Zuloaga, the well-known worker in metal; their first essays are satisfactory. The royal villa was given to the nation and turned into an agricultural school in 1869; the site and views from hence are lovely. The latest agricultural implements may be seen there, but the want of good management makes the farming anything but satisfactory.

Permission must also be obtained from the Palace to visit **El Pardo**, a royal *sitio* or shooting-box, distant 6 m. on the Manzanares, built by Charles V., which was burnt March 13, 1604; then perished many magni-

ficent portraits by Titian, A. Moro, Coello, &c. The present pile was repaired by F. de Mora for Philip III.; it was added to by Charles III., as a shooting-box near his favourite preserve. The ride to it from Madrid is one of the pleasantest in the neighbourhood of the capital, passing through an avenue of trees about $1\frac{1}{2}$ m. in length. The covers extend to 45 m. in circumference, and are well planted with trees (principally *Ilex*), and full of game of all kinds. The royal apartments are commodious, and there is a small theatre in the building; some of the ceilings painted in fresco are by Galvez and Ribera; the glass chandeliers are large and fine, and the tapestry, with rural and sporting subjects, is after designs of Goya and Teniers, and is interesting for costume. In the Retablo of the Oratory is a copy of the Christ bearing the Cross, by Ribalta, of which there is a replica at Magdalen College, Oxford.

The **Alameda** is a pleasant villa erected on the road to **Guadalajara** by the late Duchess Countess of Benavente, at an enormous expense. The grounds are nicely laid out, well wooded and refreshing in the desert, but they are now neglected, and the house has been despoiled of all its artistic treasures. Permission to view from the head-steward of the Duke of Osuna.

On a hill about 2 m. on the road to Toledo is **Carabanchel** (tramway from Madrid), or rather the **Carabancheles**, for the two villages closely adjoin each other, being distinguished by the epithets upper and lower, *de arriba y de abajo*. They offer to Madrid what Highgate and Hampstead do to London, and are visited by Castilian cockneys on holidays. Near the village is the seat of the late Countess Montijo (mother of the Empress Eugénie), in the grounds of which is a fine Roman mosaic.

Vista Alegre, so called from the *cheerful* view over the nakedness of

the land, belonged to Queen Christina, who here created a villa. She was so fond of the place, although born at beautiful Naples, that she took from it the title of *Condesa de Vista Alegre*. It now belongs to the Marquis of Salamanca, who has rebuilt the house and laid out the gardens, and may be visited, permission being previously obtained, on Thursdays.

A pleasant excursion may be made to Boadilla, 14 miles' drive, to visit the Palace which formerly belonged to Godoy. The pictures it contains, many of which are by Goya, are well worth seeing, and the wood itself is beautiful.

EXCURSIONS FROM MADRID.

To Toledo, see Rte. 4, by direct rly. 45 m. in 3 hrs.; an excursion *on no account to be omitted*.

To the Escorial, Rte. 3.

To La Granja and Segovia, Rte. 3.

To Alcala and Guadalajara, Rte. 149.

To Aranjuez, Rte. 4A.

ROUTE 3.

MADRID TO THE ESCORIAL, LA GRANJA, AND SEGOVIA.

The Bayonne Rly. (Rte. 1) carries you to the Escorial in 1 hr. 20 m. During the summer months cheap excursion-trains leave for the Escorial.

The rly. passes through a desolate uninhabited country: the gloomy Escorial is soon seen rising in dreary

state in the far distance, above the solitary and savage outline of the *Sierra de Guadarrama*; in the distance *Galapagar* may be seen, where the bodies of royalty rest the first night when on their way to their last home. On these solemn occasions a great officer of state comes in the morning to the coffin, to inquire if his or her Majesty will move on. Philip II. (says Brantôme) was 6 days going to the Escorial to die, and in no great hurry to complete the journey.

31½ m. Escorial Stat. Pop. 705.

From the rly. stat. to the village the omnibus may be taken (15 min., uphill; 2 r. per person). *Inns*: La Miranda, dear and pretentious; La Rosa, inferior, but more reasonable.

N.B.—It is not necessary to engage a cicerone. Each portion of the building is shown by an intelligent official, who will answer all inquiries.

Hours for visiting:—Church and Pantheon from 10 to 12 morning, and 2 to 4 afternoon; Palace from 1 to 2 p.m.

El Real sitio de San Lorenzo el Real del Escorial is the correct title of the edifice. The latter name is derived by some from *Escoria*, the dross of iron-mines, which still exist here. Casiri (Bib. Arab. Es., i. 20, ii. 61) reads in the name the Arabic "a place of rocks." The Escorial is placed by some geographers in Old Castile, but the division of the provinces is carried on the crest of the *Sierra*, which rises behind it.

The Escorial is now a shadow of the past, for the shell has lost its living monks, and those revenues whereby they lived. The enormous pile, exposed to the hurricane and mountain snows, was only to be kept in repair at a great outlay. In the five years after the sequestrations of convents more injury ensued than during the preceding two centuries. The rains penetrated through the damaged roof, and damp, sad destroyer, crept into the untenanted chambers. The *Octava Maravilla*, the eighth mar-

vel of the world, which cost some 10 millions, was perishing for the sake of a few hundreds, until Argüelles, in 1842, granted a pittance out of the queen's privy purse, and stayed the immediate ruin. The convent was first stripped of much of its golden ornaments by the French in December 1808; they also did irreparable damage to the exterior, which Ferdinand VII. afterwards did what he could to repair.* In July 1837, when the Carlists, under Zariategui, advanced on Segovia, a hundred of the best pictures were removed to Madrid. The edifice was at once a temple, a palace, a treasury, a tomb-house, and a museum, and for these purposes was it reared by Philip II., *el prudente*, who is called by the monks "the holy founder," and by others *el Escorialense*. His object was to carry out the will of his father in constructing a royal burial-place, and at the same time to fulfil a vow made during the battle of St. Quentin, when he implored the aid of San Lorenzo, on whose day (August 10, 1557) it was fought.

San Lorenzo was a native of Huesca. He was broiled by Valentinianus, Aug. 12, 261, on a slow fire.

The victory of St. Quentin, now claimed by the Spaniards for themselves, was, in fact, won by Philibert of Savoy, ably seconded by D'Egmont, with Flemish infantry, German ca-

valry, and 1000 English under Lord Pembroke. The French were completely routed, and lost 3000 men, 4000 prisoners, with their colours, baggage, and artillery. Had Philip II. pressed on, he might have captured Paris as easily as the Duke did after Waterloo; but in truth this colossal pile is the only *benefit* which Spain derived from that important victory. Philip, tired of war's alarms, took to building, for which he was really fitted, being a man of taste and a true patron of artists. As he was of a shy phlegmatic temperament, he, like Tiberius, made the dedication of this temple his excuse to escape from the public city of Madrid: *certus ab urbe procul degere* (Tac. Ann. iv. 57). One of the fatal effects of the Escorial has been, that it tended to fix the Royal residence at Madrid.

The first stone was laid April 23, 1563, by Juan Bautista de Toledo, whose great pupil, Juan de Herrera, finished the pile, Sept. 13, 1584. Here, on the same day of the same month, in the year 1598, did Philip II. die,* having lived in his vast convent 14 years, half-king, half-monk, and boasting that from the foot of a mountain he governed the world, old and new, with two inches of paper. He loved the place because it was a creation of his own, and one congenial to his sombre temperament.

The edifice disappoints at closer sight; it has not the prestige of antiquity, the proportions of a pagan temple, or the religious sentiment of the Christian Gothic; it has nothing in form or colour which is either royal, religious, or ancient, mediæval or national. The clean granite, blue slates, and leaden roofs, look as if built yesterday for an overgrown commonplace barrack or manufactory. The windows are too small, but, had they been planned in proportion to the enormous façades, the rooms lighted by them would have been too lofty, and thus external appearance was sacrificed for internal accommodation: now these windows are spots which

* For the Escorial as it was, consult the excellent 'Historia de la Orden de San Geronymo,' by José de Sigüenza (its first prior, and an eye-witness of its building); 4 vols., Madrid, 1st and 2nd parts, 1590; 3rd part, 1605; 4th, by Francisco de los Santos, 1680. Sigüenza also wrote the 'Vida de San Geronimo,' 4to., Mad. 1595; see also 'Further Observations,' &c., James Wadsworth, London, 1630: 'Descripción . . . del Escorial,' Fra. de los Santos, fol. Mad. 1657; 'La real grandezza del Escorial,' Ilario Mazzorali de Cremona, 4to., Bologna, 1648; 'Descripción,' &c., Andres Ximenez, fol. Mad. 1764; and the interesting 'Hist. del R. Monasterio de San Lorenzo,' by José Quevedo, 1 vol., Mad. 1849. These works describe its splendid past condition before the fatal invasion. There is a set of accurate views by Thomas Lope Enguidanos, sold at the Madrid *Imprenta real*. Herrera published himself a list of his original plans and elevations, 'Sumaria de los Diseños,' a rare duo., Mad. 1589. The 13 prints were engraved at Antwerp: some of the original drawings are in the British Museum,

* See Motley's 'United Netherlands,' vol. iv,

cut up breadth and interfere with the sentiment of solidity. The redeeming qualities of the elevation are size, simplicity, and situation. It stands about 2700 feet above the level of the sea, and is part and parcel of the mountain out of which it has been constructed: it is so large that it looks grand even amid the mighty buttresses of nature, which form an appropriate frame to the severe picture. The ashy coloured pile looms like the palace of death, when Æolus sends forth his blasts of consumption, which descend from these peccled Sierras to sweep away human and vegetable life from the desert of Madrid.

The edifice is a rectangular parallelogram, of some 744 feet from N. to S., and 580 from E. to W.; but let us not measure it, for the sentiment of vastness is independent of actual size; and all the line-and-rule, clerk-of-the-works details are to be found in *Madro*, vii. 527. It is chiefly built in the Doric order. The interior is divided into courts, which the vulgar have believed to represent the bars of the gridiron, in allusion to the martyrdom of St. Lorenzo. The story appears to have been the invention of a later date than its construction: this building does not possess the required similitude, and almost every rectangular building in the world with an advanced portico or construction may be compared to a gridiron. The N. and W. sides, which front the village and mountains, have a fine paved *Lonja* or platform: to the E. and S. terraces look over formal hanging gardens and fishponds. The slopes below are well planted, especially *la Herreria* and *la Fresneda*: the elms were brought by Philip II. from England. The W. or grand façade faces the Sierra, for the convent turns its back on Madrid. On the north *Lonja* is a subterranean gallery, 180 ft. long, 10 high, and 7 broad, tunnelled in 1770 by the monk Pontones, in order to afford a communication with the village during the winter hurricanes: these storms, the guides say, once hoisted an ambassador, coach and all, in the air, to say nothing of the petticoats of monks

and women blown up like balloons, and lords of the bedchamber by the score whirled round and round like dead leaves. The convent is not placed according "to the cardinal points," on account of the winds; their violence is disarmed by its being set a little out of the square. The *custodians* know by rote all the proportions. They repeat that the square of the building covers 500,000 feet; that in the centre is the chapel, surmounted by a dome; that there are 88 fountains, 15 cloisters, 86 staircases, 16 courtyards, and 3000 feet of painted fresco.

The Convent is now turned to educational purposes. It is used as a seminary, where 180 youths receive a *secular* education.

The *Porteria*, or porter's hall, is on the N. façade, but is seldom used: you proceed therefore to the W. façade, and enter by a wicket-door in the large portal, over which a San Lorenzo, 15 ft. high, is placed, and *within* it (to the rt.) are hung up two jaw-bones of a whale, caught off Valencia in 1574.

The grand central Doric and Ionic portal was formerly opened only to admit royalty, either alive or dead; the monarch, in the latter case, was borne in by 3 nobles and 3 priests. The first *patio* is called *de los Reyes*, from the statues of "the Kings" of Judah, connected with the Temple of Jerusalem. They are 17 feet high, and were all cut by Juan Bautista Monegro, out of one granite block, of which enough, so says the inscription, still remains to make up the dozen. The hands and heads are of marble, the crowns of gilt bronze, but the figures are lanky and without merit; the least bad is that of Solomon. The court is 320 feet deep by 230 wide, and is too crowded, being all roof, and having no less than 275 windows; again, the pediment over the entrance into the church is too high and heavy. This court was the last finished. On the south side is the library, and opposite the students' college. Hence by a dark passage to the grand *church*, el *Templo*, which was begun in 1563 and completed in 1586; obs. the ad-

mirable construction of the flat roof, over which is the choir or *coro alto*, which, from not being placed in the body of the church, does not cut up its size nor conceal its grandeur. The interior of the chapel, as seen from under this sombre grotto-like arch, is the triumph of architecture: it takes away the breath of the beholder from its majestic simplicity. All is quiet, solemn, and unadorned; no tinsel statues or tawdry gildings mar the perfect proportion of the chaste Christian temple; the religious sentiment pervades the whole of this house of God; everything mean and trivial is forgotten.

The Church has 3 naves, 320 ft. long, 230 wide, and 320 high to the top of the cupola, but the secret of its grandeur is in the conception and proportion. The black and white pavement is serious and decorous. Eight of the compartments of the vaulted roof are all painted in fresco (blue predominating), by Luca Giordano. The *Retablo* of the high altar is superb, and is reached by a flight of red-veined steps. The screen, 93 ft. high by 43 wide, employed the artist, Giacomo Trezzo, of Milan, 7 years, and it is composed of the 4 orders. The dividing columns are jasper, with bronze-gilt bases and capitals, and the roof is painted in poor fresco by Luca Cangiagi. The picture in the *retablo*, of the Adoration and Nativity, and San Lorenzo, by Pelegrino Tibaldi, are very cold. The Saviour at the column and bearing the Cross, and the Assumption of the Virgin, are by Francesco Zuccaro. The bronze medallions, the holy rood, and 15 gilt statues, are by Pompeo Leoni and his son. A wooden tabernacle replaces that of a splendid gilt bronze, 6 ft. high, which, designed by Herrera and executed by Trezzo,* was one of the finest works of art in Spain, or indeed in the world; the older writers talk of it as a "specimen of the altar ornaments of heaven."

* In 1578 he struck a fine medal of Herrera, and in 1588 another of Zuccaro, with this *retablo* for the reverse.

This glorious work of art, which took so many years to be made, was destroyed in five minutes by the long-bearded pioneers of La Houssaye, who broke it, thinking that it was silver gilt, and, being disappointed, cast it away as worthless brass.

On each side of the high altar are low chambers or oratories of black and sombre marble for the royal family, while above are placed bronze-gilt effigies, who kneel before the King of kings. *Al lado del Evangelio* are Charles V., his wife Isabel, his daughter Maria, and his sisters Eleonora and Maria. The epitaphs, which are well worth the student's attention, challenge future kings to outdo him, and until then to cede the post of honour. Opposite kneel Philip II., Anna his fourth wife, mother of Philip III.; Isabel his third wife; and Maria his first, at whose side is her son Don Carlos. These statues are portraits, and the costume and heraldic decorations are very remarkable; they are inlaid with marbles and precious stones. Philip II. died in a small chamber near the oratory, below his effigy. The minor altars are more than 40 in number; some of them, and the piers, are decorated with magnificent pictures by Juan Fernandez Navarette *el Mudo*, the Dumb (1526, 1579), but who spoke by his pencil with the bravura of Rubens, without his coarseness, and with a richness of colour often rivalling even Titian, but the light is bad. The pictures represent full-length figures of saints and apostles, and among the finest are San Felipe, San Andrés, and Santiago: observe the way the drapery is painted. San Juan and San Mateo are equal to Tintoretto; Santo Tomás, San Bernabé, are very grandiose. Others of the altars are by the Zuccaros, Luca Cangiagi, Alonso Sanchez, Luis de Carabajal, and Pelegrino Tibaldi.

The *Relicario* is to the rt. of the high altar, in the transept. Philip II. was a *relicomaniac*; accordingly all who wished to curry favour with him sent him specimens. Philip kept these

precious relics in 515 shrines of Cellini-like plate, some wrought by Juan d'Arfe; but La Houssaye took all the bullion, and left the relics on the floor. Then were stolen more than 100 sacred vessels of silver and gold, besides the gold and jewelled *custodia*, the silver female image called **La Mecina**, because given by the city of Mescina; then disappeared the silver full-length statue of San Lorenzo, which weighed $4\frac{1}{2}$ cwt., and held in its hand one of the real bars of his grid-iron, set in gold, which La Houssaye stripped off; but he left the iron for the consolation of the monks. These objects were taken to Madrid in 14 carts: for details see Quevedo, 'Descripción del Escorial.'

Next descend into the Royal tomb, the **Panteon**. This family vault is placed under the high altar, in order that the celebrant, when he elevates the Host, may do so exactly above the dead. Philip II., although he built the Escorial as a tomb-house for his father, prepared nothing but a plain vault, which, like that of Frederick the Great at Potsdam, thus becomes at once impressive and instructive, from the moral which such a change in such a monarch must suggest. Philip III., his silly son, began the present gorgeous chamber, which Philip IV. completed in 1654, moving in the royal bodies on the 17th of March. The entrance, with its gilt ornaments and variegated Spanish marbles, has nothing in common with the sepulchral sentiment. Read the inscription over the portal, *D. O. M. Locus sacer*, &c.; it is the epitome of the history of the Escorial. Descending, obs. the portrait of the monk Nicolas, who remedied a land-spring which is heard trickling behind the masonry. Obs. the portal, and read the inscription, *Natura occidit*, &c. Descending again, and carefully, for the steps are polished and slippery, by a green and yellow coloured jasper-lined staircase, at the bottom is the **Panteon**, an octagon of 36 ft. in diameter by 38 ft. high. The materials are dark polished marbles and gilt bronze; the Angels are by

Antonio Ceroni of Milan; the tawdry chandelier is by Virgilio Franchi of Genoa; the crucifix is by Pedro Tacca. There are 26 niches hollowed in the 8 sides, with black marble sarcophagi or urns, all exactly alike. The reigning sovereigns are placed on the rt. of the altar, and their consorts to the l. The names of the deceased are written on each urn; the empty ones await future kings and queens. None are buried here save kings and queens regnant, and the mothers of kings; for etiquette and precedence in Spain have always hitherto survived the grave. The kings Philip V. and Ferdinand VI. and their queens are *not* buried here. Philip IV., in 1654, opened the *urna* of Charles V., whose body was found to be perfectly preserved. After looking a while at the body of his great ancestor, he observed to Don Luis de Haro, "*Don Luis, cuerpo honrado*:" the Premier replied, "*Si Señor, muy honrado*" (Sigüenza, iv. 185). In 1869 the ministers of the revolution had the *urna* of Charles V. opened, and the body was found to be well preserved. A painter who was present, Sr. Palmaroli, took a sketch of it—a photograph of which may be obtained at Laurent's Carrera de San Geronimo, Madrid.

Generally speaking, when the party of visitors is numerous, each carries a taper, which, by lighting up this chamber of death, injures its impressiveness, and ill accords with the lesson which this finale of pomp and power ought to suggest.

Ascending gladly from the **Panteon** to the sun and life again, at the first break or *descanso* in the staircase a door leads to what is called **el Panteon de los Infantes**, where the Infantes of Spain are buried. By the express desire of the Duke de Montpensier, his daughter, the unfortunate Queen Mercedes, was not buried in this Panteon. Her body is deposited in the third chapel at the gospel side of the altar of the church of the Escorial until the church now in construction near the palace is ready to receive it. Queen Isabella and her

successors have spent very large sums on the tombs of the Spanish princes. This Panteon is commonly called **el Pudridero**, the putrefying place. Bermejo (p. 153) gives a list of the deceased, the shortness of whose lives is remarkable. Among them lies the body of the unfortunate Don Carlos,* son of Philip II., Isabel de Valois and Maria of Portugal, Don Juan of Austria (brought from Namur in 1579), the Duke of Vendôme (natural son of Louis XIV.), &c.

Next visit the **ante sacristia**, with fine Arabesque ceilings, and pass on to

The **Sacristia**, a noble room 108 ft. long by 23 wide. The Arabesque ceilings are painted by Granello and Fabricio. Above the presses, in which the dresses of the clergy were stowed, once hung the *Perla* of Raphael, and some of the finest pictures in the world (26 in number), which were removed in 1827 to the **Museo** in Madrid. Obs. the fine mirrors in this room. At the S. end is the **Retablo de la Santa Forma**, so called because in it is kept the miraculous wafer which bled at Gorcum (Holland) in 1525, when trampled on by Zuinglian heretics. Rudolph II. of Germany gave it to Philip II., and this event is represented in a bas-relief. Charles II., in 1684, erected the gorgeous altar, which is inscribed, "*Eu magni operis miraculum, intra miraculum mundi, celi miraculum consecratum.*" When the French soldiers entered the Escorial, the monks hid the wafer in the cellar, so the spoilers, busy with emptying the casks, passed it by: Ferdinand VII. restored it in great pomp, Oct. 28, 1814. The **Forma** is exhibited for adoration, or "*manifes-*

tada," every Sept. 29 and Oct. 28, at 12 noon precisely, on which occasions the picture is lowered by cords below the floor, and the **Forma** is seen in its place. This painting (the masterpiece of *Claudio Coello*, the last of good Spanish painters) is a real relic, and represents the apotheosis of this wafer as it took place in this very **sacristia**. The heads are portraits, and have all the character of identity and individuality. The Prior's is that of Santos, the historian of the Escorial. Charles II. is represented kneeling in the centre: behind him stand the Dukes of Medinaceli and Pastrana. The receding perspective painting of the priests, monks, courtiers, and dresses is admirable.

Observe three fine figures of saints by *El Greco* (the San Francisco is splendid), and the Descent from the Cross by Ribera, over the entrance doorway.

Behind the altar is the **Camarin**, erected in 1692 by José del Olmo and Francisco Rizzi. It is a gem of precious marbles, but La Houssaye carried off the lamps, the sacramental services, the splendid, *viril sobredorado*, the gift of Leopold II., and in short everything either of gold or silver, whether displaying the piety or the taste of the Catholic monarchs.

Do not omit to see the splendid embroideries by friars of the Escorial in the sacristy.

Now visit the cloisters or courtyards, and first the two large ones, the upper and under. The *claustro principal bajo* is a square of 212 feet each side. The walls are painted in raw fresco, with sprawling figures by L. Carabajal, Miguel Barroso, L. Cambiaso, and P. Tibaldi: some are faded by exposure to the damp air, and others were defaced by the French soldiers; that of the San Lorenzo en parrilla has been restored. Vast in size, mediocre in drawing, very little mind animates the mass, and we chiefly carry away the desire never to see them or their like again.

The central **Patio de los Evangelistas**, a square of 176 ft., with its ponds and

* All the stories of this prince's love for his father's wife, and his consequent murder, are fictions of poets. Raumur has demonstrated that Carlos, weak from his birth in mind and body, was much injured by a fall, May 15, 1562. Subject to fits and fevers, he hated his father, and was at no pains to conceal it. He was very properly arrested, January 18, 1568; but both he and the queen died natural deaths, and not the slightest love affair ever took place between them. Consult Gachard, 'Philippe II. et Don Carlos.'

formal box-fringed gardens, was so called from the statues of the Apostles, wrought by Juan Bautista Monegro. Hence we pass to rooms filled with pictures.

The **Salas de los Capítulos** are three in number; that called **la Vicarial** being to the rt., and **el Prioral** to the l. The pictures they contain have been re-arranged in the following manner. Room to the l., **el Prioral**.—*Titian*: The Prayer on Mount Olivet. *Bosch*: Christ crowned with Thorns. *Tintoretto*: Queen Esther before Assur (once belonging to our Charles I.). *Titian*: A Last Supper. *Tintoretto*: Magdalen. *El Greco*: An Allegory. *Vander Weyden*: Episodes from the Life of the Virgin. Flowers by *Mario Mizzi* (surnamed *dei Fiori*). In the central saloon are indifferent portraits of Spanish kings, and two good paintings *en grisaille* of the Florentine school. Room to the rt.—*Veronés*: Annunciation. *Velasquez*: Jacob and his Children (very good). *Ribera*: Jacob, fine. *Tintoretto*: Christ washing the feet of His Disciples,—a most poetical picture. *El Mudo*: Martyrdom of Santiago. *Tintoretto*: Adoration of the Shepherds. *Titian*: St. Jerome.

The **Iglesia vieja** was used as a chapel while the **templo** was building. Here hung the Tobit of Raphael. On each side of the altar are paintings by *Titian*, one an Ecce Homo, the other an Adoration of the Magi. Also obs. a large "Martyrdom of San Lorenzo," a Dolorosa, and Descent to the Sepulchre, by the same artist.

The grand staircase, that feature in which modern architecture triumphs over the ancients, lies to the W.: it leads to an upper *clauastro*, and was designed by Juan Bautista Castello (il Bergamasco). It is painted in fresco by L. Cangiagi, L. Giordano, and P. Pelegrino. Here is the Battle of St. Quentin, and the capture of the Constable Montgomery: while to the E. Philip II. is seen planning the Escorial with his architects. On the ceiling is

la Gloria, painted in the short space of seven months by Giordano. It represents the apotheosis or ascending into heaven of San Lorenzo with saints and the blessed. All the heads are portraits. Obs. those of Charles V. and Philip II., and Charles II. and his wife and mother.

The Upper Cloister contains a fine "St. Jerome," a "Nativity and Adoration of Shepherds," and a "Christ appearing to His Mother after His Resurrection," by *El Mudo*; and a series of paintings illustrative of the life and death of San Lorenzo, by *Carducci*.

To the N.E. is the **Aula de Moral** (the "Hall of Morality"), where the monks formerly solved points of morality and theology.

Adjoining is the **Camarin**, once filled with cabinet pictures, now turned into a *relicario*. Obs. the portable altar used by Charles V., a beautiful little alabaster statue of St. John the Baptist, an altar-cloth formerly belonging to St. Thomas A'Becket of Canterbury, some curious instruments of torture, many MS. writings of Santa Teresa of Avila.

The **Celda Prioral**, fitted up with good marqueterie, overlooks the fish-pools and lovely gardens. The 8 smaller cloisters or courts resemble one another.

Passing to the **Coro alto**, the ceilings of the *ante coros* are painted by L. Giordano. Here are kept **los Libros de Coro**, 218 in number: several of these splendid choral books of gigantic parchment are illuminated by *Andrés de Leon*. The choir looks down on the chapel. To the N. is the royal seat into which Philip II. glided with his brother monks, as his father and so many of his ancestors had done before him; and here he was kneeling when he received the news—without changing a muscle of his face—of the victory of Lepanto over the infidels, of that Trafalgar of the age, which saved Europe.

The dark rich stalls of the **Coro** are carved in the Corinthian order out of

seven sorts of wood; obs. the huge *facistol*, which nevertheless moves round with a light touch. The lateral frescoes, by Romulo Cincinato, represent the Martyrdom of San Lorenzo, the tutelary of the convent, and illustrate the history of St. Jerome, the head of the order: the others are by L. Cambiaso, and of no merit. The painter's own portrait, with a sad expression, is the last to the left, towards the prior's seat. The next, that of the architect Fr. Antonio de Villa Castin, is fine. Obs. the fine rock-crystal chandelier brought from Milan in the 17th centy. The grand organs are carved in Cuenca pine: behind the seat of the prior is the celebrated white marble Christ, which was given to Philip II. by the Grand Duke of Florence, and was brought from Barcelona on men's shoulders; the anatomy is fine, but the expression of the face is ordinary, and the space between the nose and lips too great, which is destructive of classical beauty: it is inscribed "*Benventus Zelinus, Civis Florent: faciebat 1562*," and is described by him in his autobiography. The figure was originally quite naked, but Philip II. thereupon covered the loins with his handkerchief. A muslin scarf with tinsel spangles has been substituted.

The **Great Library** is placed above the porch of the **Patio de los Reyes**: over the entrance is suspended the common excommunication by the pope of all who should steal the books, a *brutum fulmen* to which the invaders paid small attention. The arched room runs from N. to S., and is some 194 ft. long, 32 wide, and 36 high: the pavement is marble, and the book-cases were executed by José Flecha, from Doric designs by Herrera. There are ample tables of marble and porphyry provided for the use of readers; the ceilings are painted in fresco by Tibaldi, in colours too gaudy for the sober books. The other frescoes, by B. Carducho, treat on subjects analogous to the liberal sciences. First, Philosophy shows the globe to Socrates, and others; below is the School of Athens; then follows the Confusion

of Tongues; Nebuchadnezzar instituting the first Grammar School; Rhetoric surrounded by Cicero, Demosthenes, and others. Further on we see Dialectics, Arithmetic, Music, Geometry, Astronomy, and Theology, with appropriate groups and attributes. On the walls hang portraits of Herrera, the architect of the Escorial, and of Arias Montano its librarian, and the still more striking one of their master, Philip II., when old; it is full of identity and individuality. Obs. also the speaking portrait of Charles V., in golden and steel armour; one also of the silly Philip III., and of the sillier Charles II. when a boy.

The books have their edges, not backs, turned to the spectator, never having been made for vulgar use and reading, and having been thus originally arranged by Montano. The library in 1808, before the invasion, is said to have contained 30,000 printed and 4300 MS. volumes. Joseph removed them all to Madrid, but Ferdinand VII. sent them back again, minus some 10,000; and among them the catalogue, which was most judiciously purloined. Thus what is lost will never be known, and will never be missed. The rarities usually shown are a fine Alcoran (the famous one taken at Lepanto was given away by a *mistake*, in the time of Charles III., to a Moorish envoy, and is now in Africa; that shown for it is of a later date than the battle); a Revelation of St. John, which belonged to the Emperor Conrad, 1039, &c. The upper library, which is not public, contains codes, missals, and Arabic MSS., of which a catalogue was published by Miguel Casiri, a Syrian; '*Bibliotheca Arabico-Hispana Escorialensis*,' folio, 2 vols., Mad., 1760-70. This work, however, teems with inaccuracies. The present Arabic MSS. were obtained by accident: one Pedro de Lara, a captain of Philip III., captured near Sallee a Moorish ship, containing 3000 volumes, the library of King Zidan, who offered 60,000 ducats for their ransom; but a civil war in Morocco intervening, Philip III. carted the volumes off to the Escorial: many were afterwards burnt by a casual fire.

The grand kitchen of the Escorial deserves the gastronome's inspection. This department was worthy of 200 monks. Now it is devoted to the use of the students who occupy the convent cells. In the medical dispensary (*La Botica*) was a fine Raphael-ware cistern, painted with the Judgment of Solomon, now at the "Museo de pinturas" at Madrid.

The *Colegio* is not worth visiting, although there is a whispering gallery which amuses young folk, just like that under the Alhambra.

From the kitchen to the *Royal Palace* the transition is easy. The state rooms are shown at 1 o'clock, when the Royal Family are absent. Here the Catholic kings, whose life was one dull routine, spent six weeks every year after leaving their summer quarter of San Ildefonso.

The palace contains a series of rooms, covered with tapestry, the furniture of the end of the last century. The tapestry is remarkable; most of it was made at Madrid from designs of Teniers and Goya, and there are also some specimens of Gobelin. Obs. in one of the rooms a splendid group, of Buen Retiro biscuit porcelain, representing Charles IV. and Maria Luisa hunting. The most remarkable thing at the palace are four rooms, the walls of which are covered with the finest inlaid woodwork; the gilt-bronze and steel fittings are worthy of attention. The ceilings are painted by Maella, and the *tout ensemble* highly decorative. It is said that these rooms cost 280,000*l*.

In the *Sala de las Batallas*, obs. the interesting fresco, painted on the wall in 1587, by Granello and Fabricio, of the battle of la Higuera, where John II. and Alvaro de Luna defeated the Moors, 1431: the costume is most curious: this fresco was copied for Philip II. from a chiaroscuro original, 150 ft. long, found in the Alcazar of Segovia. Between the windows are the battles of Pavia, St. Quentin, Lepanto, &c.: the ceilings are decorated with Arabesques.

In a room adjoining, Ferdinand VII.

was born, Oct. 14, 1784; and here, Oct. 29, 1807, he was nearly sacrificed by his own mother, and her minion Godoy; Charles, his father, consenting to his own shame and to their crimes. The prince was arrested for high treason, when he, coward-like, betrayed his advisers; this act, however, instead of insuring his and their ruin, saved them all, for the dreaded name of Buonaparte was found mixed up in the secret correspondence, and the craven court hushed the matter up.

In the *Cuarto de los Infantes* is a portrait of Philip II. by Pantoja, and a Virgin by Alonso Cano.

In the Queen's Oratory there is a picture of the Virgin, by Juan de Juanes.

Visit now the humble apartments in which Philip II. lived, half a monk, as he reserved his magnificence for the temple; and then descend into the small room in which he died, Sunday, Sept. 13, 1598, aged 72, having been carried there in order that his last glance might be directed to the altar and the statue of his father: his lingering end was terrific in body and mind. He lay long, like Job, on a dunghill of his own filth, consumed for 53 days, like Herod, by self-engendered vermin. The crucifix he held in his hand when he died was the same with which Charles V. had expired. He was haunted with doubts whether his bloody bigotry, the supposed *merit* of his life, was not after all a damning crime. His ambition over, a ray of common-sense taught him to fear that a Moloch prosecution breathed little of the true spirit of Christianity.*

Before leaving the Escorial, walk along the pleasant Paseo de las Arenitas to the *Silla de Felipe II.*, distant about 1½ m. This is a rude seat formed of 2 or 3 flattened boulders, from whence Philip II. used to contemplate the progress of his buildings. Around grow oaks and deciduous ashes. The view, on a still summer's eve, is pleasant. Visit also the parks and

* For the fearful details of his death, see Sigüenza, pt. 3, pp. 668-685.

plantations, which contrast agreeably with the desert beyond them.

The *Casita del Principe de abajo* may next be visited. It is a miniature country house, too small to live in, yet too large to wear on a watch-chain; it was built in 1772 by Juan de Villanueva for Charles IV. when *prince*, and like that at Aranjuez, is the plaything of a spoilt *infant*. It is expensively ornamented with marble marqueterie, gimcracks, Arabesques, and with portraits of the ignoble-looking Spanish Bourbons. The cabinet pictures are second-rate; there are a Caracci and several Giordanos. Obs. the ceilings painted in the Pompeian style, which are the best of their kind in Spain. Obs. in one of the rooms a series of medallions of Buen Retiro porcelain in the Wedgwood style. The fine table, and small pictures by Albert Dürer, have been removed to the Royal Palace at Madrid.

The *Casa del Principe de arriba*, a paltry maisonnette, was built by the booby *infant* Don Gabriel. The gardens are pretty, and form with the neighbouring walks a favourite evening summer promenade; for the *Escorial* is frequented by many who fly from the scorching summer heats of Madrid to its cooler groves, the difference of temperature being very marked. Madrilenians place their families here, and come over on the Saturdays, returning on Monday. The ascent of the mountain behind the village is worth making—about $\frac{3}{4}$ hr. Fine view of the plain of Madrid, and of the Guadarrama and Gredos Sierras.

From the *Escorial*, the traveller may, if he likes, proceed by the noble road which winds over the Sierra Guadarrama chain, amidst immemorial pines and firs, to *La Granja*. A carriage may be hired for the journey, but there is no actual service of diligences. The scenery is splendid, offering a jumble of mountain and rock, with glorious pines flinging their wild arms fantastically athwart the precipices. It was constructed at a reckless expense for the personal convenience of

the King, and joins the road from Villalba at Nava Cerrada.

However, the most convenient way to reach *La Granja* is to start from Madrid by the morning train (see local time-tables), and travel by rail 38 kilometres to Villalba Stat. Places must be secured beforehand for the stage coaches, which accomplish the journey in 5 hrs. The road winds up to the *Puerto of Nava Cerrada*, crossing it between two great mountain masses, rising 8500 ft. above the sea. This road is sometimes impracticable during the winter months. The scenery is bleak and barren; it improves on reaching *Nava Cerrada*. On leaving the summit the road enters the great pine forest, and dives down a steep precipice, *Las Siete Revueltas*. At its foot the village of Balsain is crossed, a short distance separating it from *La Granja*.

32 m. San Ildefonso (or *La Granja*). Inns: *Fonda de Europa*; good, but dear in the season. *Fonda de Tornera*; fair, open all the year.

The difference of temperature between *La Granja* and Madrid in August is as 68° to 93° Fahr. This cool castle in the air is, say the Castilians, a worthy *château* of the King of Spain: as he is the first and loftiest of all earthly sovereigns, so his abode soars nearest to heaven: the elevation of his residence at least cannot be doubted, as the palace is placed on the N.W. range of the Sierra, some 3840 feet above the level of the sea, and thus, in the same latitude as Naples, stands higher than the crater of Mount Vesuvius. The localities are truly alpine; around on all sides are rocks, forests, and crystal streams, and above towers *la Peñalara*, rising, according to some, above 8500 feet. While *nature* is truly Spanish, here *art* is entirely French; for the one-ideal founder Philip V. could conceive no other excellence than that of Marly and Versailles. In reserve and bigotry this king was a Philip II., and his hypochondriac shyness drove him into retirement, wanting nothing but his mass-book and wife, and thus he became a puppet in her and her con-

fessor's hands. He was no sooner fixed on the Spanish throne than he meditated its abdication, always harbouring, like Henry III. in Poland, a secret wish to return and reign in beloved France: it chanced that while hunting at Valsain in 1720 he observed this *granja*, then a *grange* or farm-house of the Segovian monks of **El Parral**; he bought the site of them, and here he died, July 9, 1746, and here he lies buried, for his hatred to all Austrian associations would not allow that his ashes should associate with theirs in the Panteon of the Escorial, a building which, in common with everything Spanish, he slighted.

First visit the **Colegiata**, built from a design of Teodoro Artemans, or Arde-man, in the form of a Latin cross. On each side are the Royal pews or *tribunas*, enclosed with glass. The dome, pendentives, and ceilings are painted in fresco by those academical twins of commonplace, Bayeu and Maella: the white stucco is picked out with gilding; the *retablo* is composed of fine jaspers with red pillars from Cabra. The altar was made at Naples by Solimena. The tabernacle is of rich lapis-lazuli. The Virgin has a right royal wardrobe; the grand relic is the *Baculo* of St. Isabel of Hungary, held by Christina, whilst giving birth to Isabel II. The founder is buried in a chapel which lies to the W. of the high altar, to which a door communicates, but it is usually entered by the Sacristy; the tomb of Philip V. and his wife Isabella Farnese, with medallions, and Fame, Charity, and other ornaments in vile taste, are the works of Messrs. Pitué and Dumandré. The palace, a thing of the foreigner, looks as if it had been moved by the slaves of the lamp from the bald levels of the Seine to a wild Spanish sierra: this theatrical French château is, in truth, the antithesis of the proud, gloomy Escorial, on which it turns its back. A portion of the old *Granja* is still preserved near the **Fuente**. A long line of railing, like that of the Carrousel at Paris, divides three sides of a square. The centre body with a dome is

destined for the royal family, and the wings appropriated to their suites, guards, and offices. The façade fronts the garden, and is cheerful, although over-windowed and looking like a long Corinthian conservatory. The saloons above and below were once filled with paintings and antiques, among which were the marbles of Christina of Sweden, purchased for Spain by Camillo Rosconi. After having been long neglected, they were carted out to Madrid by Ferdinand VII., when he restored and refurnished the palace with his favourite modern trumpery.

The royal apartments are light, airy, and agreeable, without being magnificent: in them strange events have taken place. Here, in January 1724, Philip V. abdicated the crown, which he resumed in the next August at the death of his son, having been urged to become once more a king, by his wife, who was very soon weary of private life. Here, in 1783, Charles III. received the Count d'Artois (Charles X.), when on his way to take Gibraltar, which he did *not* do. Here, August 18, 1796, the minion Godoy signed the famous and fatal treaty by which Spain was virtually handed over to revolutionised France. Here Ferdinand VII., Sept. 18, 1832, revoked the decree by which he had abolished the Salic law, and declared his daughter Isabel, born Oct. 10, 1830, to be heiress to the crown; an act which cursed his ill-fated country with civil wars and a disputed succession.

This self-same palace, as if by poetical justice, became the theatre of another tragedy, by which Christina in her turn was deprived of her royal rights; here, Aug. 12, 1836, intimidated by rude soldiery, headed by one Garca, a sergeant, she was compelled to proclaim the Cadiz democratical constitution of 1812. The result, as might have been expected, was the downfall and exile of the queen regent and the restoration of things as they were.

The gardens of the palace are among the finest in Spain. The grand walk

in front, called the *parterre* (for everything here in name and style is French), looks over flowers, water, and mountains; here the fruits of spring ripen in autumn: as everything is artificial, the cost was enormous, reaching to 45 million piastres, the precise sum in which Philip V. died indebted.* To form these gardens, rocks were levelled and hollowed to admit pipes of fountains and roots of trees, whose soil was brought up from the plains. The earth requires to be constantly renewed, and even then the vegetation is dwarf-like.

San Ildefonso after all is but an imitation on a smaller scale of the gardens of Versailles, but the fountains of this Spanish Versailles are far more real than their celebrated French original; pure genuine water is their charm, which here is no turbid puddle forced up by waterworks, but a crystal distillation, fresh from a mountain alembic. The *Cascada Cenador* is a grand falling sheet, which under the sun of Castile glitters like molten silver: it is supplied from a large pond or reservoir above, which, as at Aranjuez, is modestly termed *el Mar*,† the ocean.

A finely carved and gilt canopied Bucentaur is kept under a shed at this great lake; it evidently was a present from the Venetian Republic to some Spanish king. It is a good specimen of Italian work of the 17th cent., and may have been brought from Italy by Charles III. when he came to Spain.

Pisciculture has been tried with singular success at this reservoir, under the direction of a Frenchman, M. Wuits.

The gardens, in which art rivals nature, are divided into the *altos y bajos*, high and low; they are laid out in a formal style, being planted in avenues, with a labyrinth, and decked with marble vases and statuary. Their ornate and highly artificial

* These debts his son Ferdinand VI. refused to pay, fortified by the opinions of Spanish theologians, who countenanced the orthodoxy of repudiation; thus, while those palaces in Spain which the Austrian kings began are unfurnished, those which their Bourbon successors raised are not paid for.

† *Mar* is Celtic for a lake.

[Spain; 1882.]

character contrasts with the wild hills, rocks, pines, and nature around. There are 26 fountains; the most admired are, los Baños de Diana, Fuente de las Ranas (frogs), la Carrera de Caballos, the two Cascadas, el Canastillo, los Vientos, la Andromeda, la Pomona, and el Neptuno, at which, says Mons. Bourgoing, genius presides, and where the egotist read Virgil and quoted "Quos ego." The *Fama* is the most famous, and shoots up water 130 feet high: the Baños is also much admired; before it Philip V. is said to have stopped for a few minutes upon its completion, and to have exclaimed, "It has cost me three millions, but for three minutes I have been amused!" The statues are in indifferent taste: the chief are those of Lucretia, Bacchus, Apollo, Daphne, America, Ceres, and Milon. The fountains play on Sundays in the summer months, on great festivals, and royal birth or saints' days, when the traveller should visit this spot.

Charles III. came every year to *La Granja* to fish and shoot; and as his second hobby was the forcing manufactures, chiefly doubtless because one Thevart had formed similar ones at Versailles in 1688, he here set up la Calandria, a sort of factory to make linen, luckily now broken up, and la Fábrica de Cristales, where some excellent glass and fine mirrors were made.

Excursions may be made to the nursery-gardens of Robledo and Colmenar, and to the Quita-Pesares, the Sans Souci of Queen Christina. Visit also Valsain (Val Sabin, the vale of Savins), distant 3 m. This, an ancient hunting-seat of the Crown, was inhabited by Philip V. during the building of *La Granja*: but now it is almost a ruin, having been left unrepaired since a fire. The trout in the Eresma are excellent. 3 m. further on is the small Palace of *Rio Frio*, begun by Isabel, widow of Philip V. It is a fine architectural shell, with a noble staircase and granite pillars. The boar and stag hunting in the royal preserves is first-rate, and is frequently enjoyed by the King and members of his court.

An excursion can also be made to the beautiful ruined monastery of **El Paular**, 6 m. from the opposite side of the Guadarrama by **el Reventon**, or "the cleft," a pass which crosses directly over the glorious ridge, with the grand **Peñalara** rising to the rt. about 8500 feet high (when this route is snowed up, there is a circuitous one to the convent, which overlooks the pleasant valley of the trout-stream **Lozoya**). The once wealthy Carthusian convent of **El Paular** was raised by John I. to carry out a vow made by his father Henry II., while campaigning in France. The **Capilla de los Reyes** was built in 1390, by Rodrigo Alfonso, and the church in 1433-40, by a Segovian Moor named **Abderahman**: since its suppression, the paintings by **Carducho** have been removed to the new **Museo** at Madrid. The exquisite *retablo* was wrought at Genoa, and of the same period was the *silleria del coro*, now at the **Museo Arqueologico** at Madrid. There is a fine sepulchre of one of the **Frias** family, and an outrageous Churrigueresque *transparente* erected in 1724. The ceilings were painted by the feeble **Palomino**. The convent is now converted into a glass manufactory.*

Descending from **La Granja** into the plains, we soon reach, after an easy drive of 6 m., the ancient and striking city of Segovia. On the right is passed the fine house built by General **Serrano**; on the l., in the distance, the park belonging to the King, **Rio Frio**, full of game of every description.

SEGOVIA.

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§ 1. HOTELS, LODGINGS, CAFÉ.

Inns: Fonda del Aguila, rough; Posada Nueva; Casa de Huespedes;

* For what it was in former times, see Ponz, x. 69.

La Burgalesa, in the Plaza de la **Constitucion**; **Café de la Plaza**. Pop. 11,172.

§ 2. HISTORICAL NOTICE.

The city, elevated 3000 ft. above the sea-level, is of Iberian name and origin, *seca* and *sego* being a common prefix. Segovia is the see of a bishop, suffragan to Valladolid.

The long city, with its narrow irregular streets, stands on the rocky knoll which rises E. and W. in a valley, with the **Alcazar** perched on the W. point. It is girdled to the N. by the trout-stream **Eresma**, which is joined below the **Alcazar** by the clamorous rivulet **Clamores**; the banks of these streams, wooded and pretty, contrast with the bleak and barren hills. The strong town is encircled by very picturesque dilapidated old walls with round towers, built by **Alfonso VI.**, which are seen to great advantage from the hill of the **Calvario**. The strange contrast between the high open terraces of its palaces and the low, flat roofs of its mean hovels; the medley of half-finished or more than half-ruined buildings, the houses propped up here and there by beams across, render it a first-rate specimen of a Castilian city. It reminds the traveller of the decayed towns of Italy. Its Gothic cathedral is one of the most interesting in Spain, and the number of unaltered Romanesque apses of Segovia constitute one of the chief glories of the town.

§ 3. AQUEDUCT.

According to **Colmenares**, **Tubal** first peopled Spain, then **Hercules** founded Segovia; in due time **Hispan** erected el **Puente**, the *bridge*—as they call the aqueduct—which the city now bears on its shield, with the head of one of **Pompey's** sons looking over it. This Roman work, from its resemblance to the masonry of **Alcantara** and **Merida**, was probably erected by **Trajan**; but neither Segovia nor its aqueduct is mentioned by the ancients, with whom

such mighty works seem to have been things of course. The steep-banked rivers below the town being difficult of access, and their waters not very wholesome, the pure stream of the **Rio Frio** was thus brought from the **Sierra Fonfria**, distant 9 or 10 m. The aqueduct begins near **San Gabriel**, and makes many bends in its progress, to give stability and to break the water current. It runs 216 ft. to the first angle, then 462 ft. to the second at **La Concepcion**, then 925 ft. to the third at **San Francisco**, and then 937 ft. to the city wall. Some portions are comparatively modern, although they are so admirably repaired that it is not easy to distinguish the new work from the old. They occur chiefly near the angles of **La Concepcion** and **San Francisco**. This aqueduct, respected by the Goths, was broken down in 1071 by the Moors of Toledo, who sacked Segovia, and destroyed 35 out of the 320 arches of which it is composed. It remained in ruin until Aug. 26, 1483, when Isabel employed in its repairs a monk of the Parral convent, one **Juan Escovedo**, who had the good taste to imitate the model before him, and therefore was the first to restore the Græco-Roman style in Spain. When he went to Seville to report the completion of the repairs, Isabel gave him for his fee all the wood-work of the scaffoldings.*

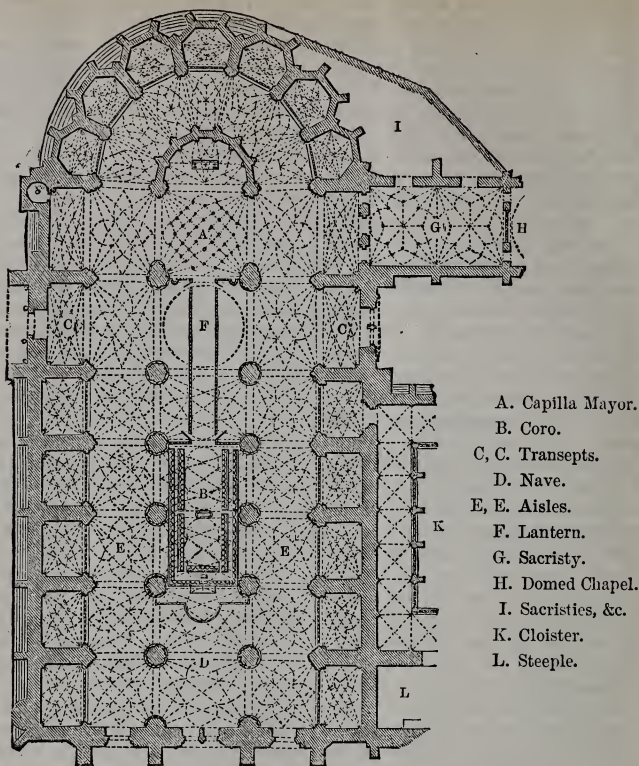
The aqueduct commences with single arches, which rise higher as the dip of the ground deepens; the upper tiers are uniform of the line, until they become double. Those of the three central are the loftiest, being 102 ft. high. This noble work is constructed of granite without cement or mortar, Cyclopean fashion, like the Pont du Gard and other similar erections of the Romans, and unites simplicity, proportion, solidity, and utility. An inscription formerly ran between the tiers of the central arches. The niche

above, which is supposed to have held a statue of Trajan, is now filled with a decayed image of a saint. According to some antiquarians the aqueduct was built by one **Licinius**, but the unlearned people call it **el Puente del Diablo**, "the devil's bridge," because his Satanic majesty was in love with a **Segoviana**, and offered to do anything she might require of him in return for her favours; she, tired of going up and down hill to fetch water, promised to consent, provided he would build an aqueduct in one night, which he did. One stone, however, having been found wanting, the Church decided the contract to be void and the maiden free from her promise, and so the hard-working Wicked One was done.

The aqueduct forms, as it were, a triumphal arch and gate of the city, as the traveller drives under it at the end of his journey from **La Granja**. It may be well seen from **San Juan**, in all its beautiful perspective, overtopping the pigmy town. The grandest point, however, is from the corner of the **Calle de Gascos**. A plan was proposed in 1803 to **Charles IV.** to open the whole of the **Plaza de Azoguejo** (*zog, zog, soco*, from the Arabic *Suk*, a place), and thus to have made a grand square with the aqueduct on one side exposed in all its unveiled majesty. The French invasion marred this scheme of questionable artificial amelioration, for the very irregularity and meanness of the buildings around render the aqueduct the emphatic feature, as it soars larger and nobler by the force of contrast.

Older than the aqueduct is a rude statue of **Hercules**, which is imbedded in the staircase wall of a tower in **Santo Domingo el Real**. In this tower some curious old frescoes with Arabic inscriptions were discovered, much in the style of the painting in the **Alhambra**. This convent, once called **la Casa de Hercules**, was given to the nuns in 1513. The antique has been whitewashed, and is now despised. Nothing more is known of its origin, than of two of the **Toros de Guisando** breed which remained exposed to street injury. The larger was called *el Mar-*

* This architect (the son of a mere carpenter) was born in the Asturias about 1447. He also built the bridges over the **Rio Erasma**. See, for curious particulars, 'Historia de la Orden de San Geronymo,' José de Sigüenza, iv. 40.



PLAN OF THE CATHEDRAL OF SEGOVIA.

rano de Piedra, the smaller *la Marrana* or sow, the sex being assumed.*

§ 4. CATHEDRAL.

Next visit the **Cathedral**, a noble florid Gothic pile,† built of beautiful warm-coloured stone, which is seen to great advantage from the old irregular *plaza*. It deserves great attention. Like our Bath church of 1522, it was the last of the pure *Gothic* cathedrals: that style died like a dolphin, setting

as a southern sun in all its glories, without twilight or decrepitude; the square tower, crowned with a cupola, rises 330 ft. high, having been lowered 22 ft. from fears of lightning. The other cathedral was almost destroyed by the reformers (or *Comuneros*) in May 1520, who commenced business by pulling down churches, hanging the authorities, plundering the rich, and burning houses for the public good. A few relics were saved in the **Alcazar**, which stood out against the mob.

The new building was begun in 1525 by Juan Gil de Ontañon and his son Rodrigo Gil, after the designs of their beautiful cathedral at Sala-

* The word *Marrano* signified *excommunicated*, possibly from the old *Maranatha* (*anathema*), and, as it was first used against the Jews, it at last became synonymous with the pig.

† See Street's '*Gothic Arch. of Spain*.'

manca; the colour of the stone is delicious. The W. front of the exterior is perhaps somewhat bald and ornamented, while the E. end is over-crocketed, and the pinnacles small: the interior, however, is light and very striking from the bold and well-arranged designs of the arches and the richness and elaborateness of the vaulting: most of the windows are filled with stained glass of fine colours. Look at the silver *custodia* and church plate, and at a chalice wrought in the D'Arphe style, given by a Duque de Albuquerque. The high altar is enclosed by lofty iron railings relieved by gilding, somewhat after the exquisite *parcelos* of the Certosa of Pavia.

The great *retablo*, composed of precious marbles, was put up for Charles III. by Lieut.-General Sabatini. The *trascoro* is enriched with the salmon-coloured marbles of which the beautiful diamond-formed pavement is partly composed. The ancient sepulchral tombs were carted out and lumbered up near the entrance. Among them was an effigy of Rodrigo Gil, ob. 1577. Near the gate of the tutelar San Frutos, in the *Capilla de la Piedad*, is a magnificent *retablo* by Juan de Juni, designed in 1571. In this Deposition from the Cross the figures are larger than life, and the sentiment of the profound grief of the Virgin is admirably rendered.

The once fine St. Thomas, by Alonso Sanchez Coello, 1578, was repainted in 1845 by one Mariano Quintapanilla.

The cheerful Gothic cloisters belonged to the former cathedral; they were taken down and put up again by Juan Campero in 1524, a triumph of art. Among the sepulchres obs. that of Diego de Covarrubias, ob. 1576. The fine prelate, with closed eyes and clasped hands, is arrayed in pontificalibus. Remark also the tomb of the Infante Don Pedro, son of Enrique II. He was let fall from the window of the Alcazar in 1366 by his nurse. Here also lies the beautiful but frail Maria del Salto, Jewess by creed, but Christian in heart; she was about to be cast from a rock for adultery, when she invoked the Virgin, who

visibly appeared and let her down gently. She was then baptized Maria del Salto, of the *Leap*, became a saint, and died in 1237.

Ascend the tower of the cathedral for the superb panoramic views of the city, and its gardens and convents, its gigantic aqueduct, and the fine mountain distances.

§ 5. ALCAZAR.

The Alcazar, now a mere shell, in which Gil Blas was confined, rises like the prow of Segovia over the waters-meet below. The position and views are magnificent. The great keep is studded with those bartizans or turrets at the angles which are so common in Castilian castles. The building was originally Moorish, and was magnificently repaired in 1352-58 by Enrique IV., who resided and kept his treasures in it. At his death the governor Andrés de Cabrera, husband of Beatriz de Bobadilla, the early friend of Isabella, held the fortress and money for her, and thereby much contributed to her accession to the throne. From this Alcazar, Dec. 13, 1474, she proceeded in state and was proclaimed Queen of Castile. In 1476 the Segovian mob rose against this Cabrera, when the Queen rode out among them alone, like our Richard II. from the Tower, and at once awed the Jack Cades by her presence of mind and majesty. Charles V., pleased with the Alcazar's resistance to the *Comuneros* in 1520, kept it up, and his son Philip II. redecored the saloons. The tower was converted into a state prison by Philip V., who confined in it the Dutch charlatan Ripperda, who had risen from nothing to be premier. The Alcazar was ceded to the Crown in 1764 by the hereditary *Alcaide*, the Conde de Chinchon, whose ancestor had so hospitably welcomed in it our Charles I. He lodged there Wednesday, 13th Sept., 1623, and supped, says the record, on "certain trouts of extraordinary greatness." The castle palace was used as an artillery college, and was almost entirely destroyed by fire on the 7th of March, 1862. The ge-

neral character was *Mudejar*: the ceilings, cornices, and friezes were splendidly gilt, especially those in the **Sala del Trono** and **Sala del Recibimiento**: the inscriptions in one room gave the names of many kings and queens from Catalina, 1412, down to Philip II., 1592, whose shield quarters the arms of England in right of his wife, our Mary. Obs. the window of what was the **Sala de los Reyes**, from which the *infante* was let fall by a lady of the court of Henry III. in 1366—the lady herself being afterwards decapitated for her carelessness. In one of the now gutted rooms (the **Pieza del Cordon**) Alonso *el Sabio* ventured to doubt the sun's moving round the earth: thereupon his astronomical studies were interrupted by a flash of lightning, in memorial of which, and as a warning for the future, the rope of St. Francis was modelled and put up. The king wore the original as a penance.*

In Dec. 1881, orders were issued by the Minister of Public Works for the conservation and restoration of the Alcazar, and what remains of this interesting building will at any rate escape destruction.

Descending next to the Eresma by **Puerta Castellana**, look up at the quaint Alcazar from the **Fuencisla**, near the **Clamores**, now doubly clamorous from chattering washerwomen, the Naiads of the rustling stream.

The cliff above **Fuencisla**, **Fons stilans**, is called *La Peña grajera*, because the crows nestled there used to peck the bodies of criminals cast down from this Tarpeian rock.

The cypress opposite the **Carmelitas descalzas** marks the spot where Maria del Salto lighted unhurt; and in the chapel is the identical image of the Virgin which saved her. This image was miraculously concealed during the time the Moors possessed Segovia, but reappeared on this site when the Christians recovered the town, and thereupon the convent was built and

richly endowed.* See the pictures in the *retablo*, by Francisco Camilo.

§ 6. MINT; CHURCHES; MUSEUM.

Now turn to the l. up the valley of the Eresma to the **Casa de Moneda** (Mint), which was founded by Alonso VII.; it was rebuilt by Enrique IV. in 1455, and repaired and fitted with German machinery by Philip II. in 1586. Formerly all the national coinage was struck here, as the river afforded water-power, while the strong adjoining **Alcazar** formed a safe treasury: in 1730 the gold and silver coinage was transferred to Madrid, and the copper coinage has been since removed to Barcelona.

Adjoining on a slope is **la Vera Cruz**, a most interesting Romanesque church, built in 1204 by the Templars, but going to ruin. Notice the zigzag and billet posterns at the W. doorway. Its nave is 12-sided—in the centre is a walled chamber of two storeys, built on the model of the Holy Sepulchre. An inscription on the S. entrance marks the ides of April, *Æra* 1246.

Higher up is the **Parral**, a once wealthy Jeronomite convent, which nestles under a barren rock amid *vines and gardens*; hence its name and the proverb, "*Las huertas del Parral, paraíso terrenal.*" It was built in 1494, by *Juan Gallego*. The portal is most beautifully carved; the superb *coro* was raised in 1494 by Juan de Ruesga; the walnut *silleria* was elaborately carved in 1526, by Bartolomé Fernandez; the *retablo mayor* was painted in 1526, by Diego de Urbina, for the Pacheco family, one of whom, Juan, the celebrated Marques de Villena, founded this convent on the site of his famous duel where, *asi cuenta la historia*, he defeated three antagonists. The once superb white marble sepulchres of Juan and his wife Maria, kneeling with an attendant, have been barbarously treated. The ceilings of the library

* Full details will be found in the tract of Alonso de Ribadeneyra, pp. 7 to 30,

* For this tutelar Virgin, consult the 'Historia y Origen,' by F. Fro. de Sn. Marcos, 4to. Mad. 1692,

and refectory are worth notice. The tower was raised 29 ft. in 1529, by Juan Campero. In 1848 pigs were kept in the chapels.

The **Santa Cruz**, or Dominican convent, was founded by Ferdinand and Isabella, as the *tanto monta* motto indicates; the *reja* and *retablo* were given in 1557, by Philip II. The church of **Corpus Christi**, in the Calle Real, ought to be visited; it is a beautiful specimen of an ancient Jewish synagogue, and is decorated in a similar style to Sta. Maria la Blanca at Toledo. In **San Juan** are the tombs of many of the Segovian *Conquistadores* of Madrid; e. g. Diez Sanz, Fernan Garcia, &c. Here also lies the historian of Segovia, Colmenares, ob. Jan. 29, 1651. **San Millan** is the finest church at Segovia; it is outside the walls, and is built in pure Romanesque, with external cloisters, date about 1250. (For further details consult Street's 'Gothic Architecture in Spain.') The portal of **San Martin** is very remarkable; obs. the tombs of Don Rodrigo in armour, and of Gonzalo Herrera and of his wife: the architect may look at a pretty *ajimez* window in the **Casa de Segovia**. At the bishop's palace, notice the granite front and figures of Hercules: obs. also the tower in the **Plaza de San Esteban**, a noble 13th-centy. tower of five storeys of elegant arcades, round arches alternating with pointed, and open *corredor* or cloister, outside the church in which Juan Sanchez de Zuazo is buried. The **Puerta de Santiago**, leading from the Castle to the Alameda, is Moorish; the granite portals and peculiar Toledan ball ornaments prevail in Segovia; the gate of **San Andres** is quite a picture.

Visit the **Casa de los Picos**, with a façade lined with square projecting stones cut diamond shape, an undeniable Tuscan arch, and a marble settee running along the basement; an excellent copy of a Florentine palace of the Middle Ages.

The **Museo Provincial** is placed in the episcopal palace opposite **San Esteban** (look at its noble tower): it contains

mere rubbish, consisting principally of bad and damaged portraits of monks and nuns, with representations of their legends and miracles: some of the Latin couplets under the portraits afford ludicrous specimens of monkish invention, style, and prosody. Segovia, however, is itself a museum to the antiquarian ecclesiologist.

The city's prosperity once depended on its staple, wool, but now only a few poor cloth manufactories languish in the suburb of **San Lorenzo**. In 1829 some improved machinery was introduced, which the hand-loom weavers destroyed. The *Cabañas*, or sheep-flocks of Segovia, furnished the fleeces, and the *Eresma* offered a peculiar water for washing the wool. The sheep-washings and shearings were formerly the grand attractions of the place; the vast flocks of the monks of the Escorial, el Paular, and other proprietors, were driven in May into large *Esquileos*, or quadrangles of two storeys, over which a "*Factor*" presided. First, the sheep went into the *Sudadero*, and, when well sweated, had their legs tied by *Ligadores*, who handed them over to the shearers, each of whom could clip from 8 to 10 sheep a day. When shorn, the animals next were taken to the *Empedadero*, to be tarred and branded; after which the whole lot were looked over by the *Capatazes*, or head shepherds, when the old and useless were selected for the butcher; those spared were carefully attended to, as being liable to take cold after the shearing, and die.

From Segovia the traveller can return by diligence (daily) or by private conveyance to Villalba stat. (in 5 hrs.), and thence by rly. (in 1 hr. 20 m.) to the capital (see Rte. 1).

Railway projected to Medina del Campo and Villalba stat.

ROUTE 4.

MADRID TO TOLEDO. RAIL.

2 trains daily; 45 m. in 3 hrs.

This is the shortest and most convenient way of visiting Toledo by the

direct line; from S. Rly. station at the Paseo de las Delicias. Cabs charge 6 rs. fare to this station.

The country which is passed is thoroughly uninteresting. The line runs due S. Trains slow.

7 $\frac{3}{4}$ m. Getafé Stat. Pop. 3498 (see Rte. 123).

4 $\frac{1}{2}$ m. Parla Stat. Pop. 1077.

3 $\frac{3}{4}$ m. Torrejon Stat. Pop. 1971.

6 $\frac{3}{4}$ m. Yeles y Esquivias Stat. Pop. 95.

7 m. Pantoja y Alameda Stat. Pop. 436.

8 m. Algodor Stat. The Tagus is crossed and the Rly. skirts its l. bank to

8 $\frac{1}{2}$ m. Toledo Stat. Terminus. Omnibus into the city 2 rs.; with luggage, 3 rs., crossing the bridge.

TOLEDO.

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§ 1. HOTELS; LODGINGS; CAFÉ.

Inns: Fonda Imperial, Cuesta del Alcázar; fair. Fonda de Lino, indifferent and dear; here an intelligent guide may be found, Mariano Portales.

Casa de Huespedes, kept by the Hermanas Figueroa, Santa Isabel, No. 16, clean, good, and moderate; by far the best quarters, within a few yards of the W. front of the Cathedral.

Casa de Huespedes de Lazaro, Calle Nueva, from 20 to 24 reals per day.

At the Despacho Central, in the Calle del Comercio, a carriage may be procured for 40 reals for one or four persons, which will enable travellers to visit the different churches and sword manufactory with comfort; but wheel traffic is impossible in some of the streets. An arrangement must be made for a longer excursion. Luis Vazquez is strongly recommended: he owns the omnibus that goes to the stat.

Café: de Dos Hermanos; Café Imperial; Café Suizo, at Zocodover.

§ 2. BULL-RING; THEATRE; SHOPS.

Plaza de Toros, outside the Puerta de Visagra: places for 9000 spectators; fights during August and September.

Theatre: Plaza del Mercado.

Bookseller: Fando, Calle Ancha, where the excellent Guide-book, 'Toledo en la mano,' may be purchased.

Photographer: Casiano Alguacil, in Cuatro Calles.

Cutler: Garridos Hermanos, 1 Calle del Barco Nuevo, opposite Sta. Maria la Blanca.

Dealers: Claudio Vegue, plateria, Calle Ancha; Patricio Herencia, Calle Ancha.

§ 3. HISTORICAL NOTICE.

Imperial Toledo, the navel of the Peninsular, "the crown of Spain, the light of the whole world, free from the time of the mighty Goths" (as its son Padilla addressed it), is decidedly the most interesting spot in all Spain to the stranger. It is a city of the past. Its former population of 200,000 souls has dwindled down to 20,251.

Toledo is the capital of the Province of Toledo, whose hilly portions, la Sierra or los Montes de Toledo, divide the basins of the Tagus and Guadiana.

Seen from afar, the view of the city is most imposing. This Durham of a once golden hierarchy offers a perfect contrast with Madrid, the modern capital, for here everything is solid, venerable, and antique. It has not been run up by academicians to please the



PLAN OF TOLEDO

FROM THE GOVERNMENT SURVEY.

REFERENCE.

Square, No.		Square, No.	
E 1	1 Rifle Range.	B 7	47 Pumping Station.
D 2	2 San Anton.	C 6	48 Hospital.
E 2	3 Bull Ring.	C 6	49 La Caridad.
E 1	4 Barracks, San Lazaro.	C 6	50 Alcazar Infantry School.
F 2	5 Convent of the Trinity.	C 6	51 Barracks de Capuchinos.
F 1	6 Hospital of S. John Baptist.	D 6	52 Ch. San Miguel.
A 4	7 Church of Santiago Apóstol.	D 7	53 Slaughter Houses.
B 5	8 La Estrella.	D 6	54 Ch. San Justo.
B 5	9 Nunnery Bernardas.	D 6	55 Nunnery San Juan.
B 5	10 San José.	E 6	56 Ch. San Lucas.
B 5	11 Puerta del Sol.	E 6	57 Nunnery San Pablo.
B 5	12 Cristo de la Luz.	D 6	58 Benitas.
B 5	13 Seminario Conciliar.	D 6	59 Ch. San Lorenzo.
B 4	14 Nunnery Sta. Clara.	D 5	60 Schools for Children.
B 4	15 St. Domingo el Real.	D 5	61 Town Hall.
B 4	16 Garrison.	C 5	62 Archbishop's Palace.
B 3	17 Lunatic Asylum.	C 5	63 Nunnery Jesús y Maria.
B 3	18 Nunnery of the Carmelites.	C 5	64 Normal School.
B 2	19 Cemetery.	C 4	65 Old Barracks Civic Guard.
B 2	20 Cristo de la Vega.	C 4	66 Police Offices.
C 3	21 Virgen de Gracia.	C 4	67 Ch. S. Juan Bautista.
C 3	22 College for Noble Ladies.	C 4	68 Reservoir.
C 3	23 Sta. Ana.	C 4	69 Ch. San Roman.
H 3	24 Ch. Sta. Eulalia.	C 4	70 Charitable Institution.
H 3	25 Convent Sta. Domingo.	C 4	71 Nunnery Madre de Dios.
B 4	26 Ch. Sta. Leocadia.	D 4	72 Ch. Santo Tome.
B 4	27 Capuchine Convent.	D 3	73 Convent San Antonio.
C 4	28 Hospital de la Misericordia.	C 3	74 Santa Maria la Blanca.
C 4	29 Nunnery San Clemente.	C 2	75 San Juan de los Reyes.
B 5	30 Institute.	C 2	76 San Martin, Octroi.
B 5	31 Ch. San Vicente.	C 2	77 Botanical Garden.
C 5	32 San Felipe Neri.	C 2	78 Santa Ana, Church Archives.
C 5	33 Nunnery Agustas, Calzadas.	D 3	79 Asylum San Juan de Dios.
B 5	34 Ch. S. Nicoló.	D 3	80 El Trinito.
C 6	35 Sta. Justa.	E 3	81 Los Gilitos.
C 6	36 La Magdalena.	E 3	82 El Calvario.
C 5	37 CATHEDRAL.	E 4	83 Ch. San Cipriano.
C 5	38 Hospital del Rey.	D 4	84 Convent San Bartolomé.
C 5	39 Plaza de Los Mercados.	E 5	85 Ch. San Sebastian.
C 5	40 Theatre de Rojas.	D 4	86 Convent Santa Isabel.
B 6	41 Hermitage.	D 4	87 Ruins Palace Don Pedro.
B 6	42 Public Granary.	E 5	88 Ch. San Andres.
B 6	43 Convent Santa Fe.	E 5	89 New Schools.
B 6	44 Orphan Asylum.	E 5	90 Convent Santa Ursula.
B 7	45 Convent La Concepcion.	D 4	91 Ch. El Salvador.
B 7	46 Alcántara—Octroi.	D 4	92 Barracks La Trinidad.
		C 4	93 Ch. of La Trinidad.

hurry of a king's caprice, but is built like a rock, and on a rock. Like Rome, it stands on seven hills, and is about 2400 feet above the level of the sea.

The lordly Tagus, boiling through the rent or *Tajo* of the granite mountain, girdles it around, just leaving one approach by the land side, which is defended by Moorish towers and walls.

Inside the city, the streets, or rather wynds, are irregular, ill-paved, steep, and tortuous; but such intentional intricacy and narrowness rendered them easy to defend when attacked, and kept them cool in summer, however unpopular to travellers *not* in search of the picturesque. The houses are massive and Moorish-like, for the city was 350 years under their enlightened dominion. Each family lives in its own secluded castle, and not in flats or apartments as in Madrid. Here again we find the oriental *patio*, over which awnings are drawn in summer, as at Seville. Their areas are kept very neat, the rain-water being collected from them for domestic uses. Toledo, although long deficient in water, has always been a clean town; not, however, very healthy, the length of life averaging about 50 years. The climate is not agreeable; cold in winter and hot in summer, the hills reflecting back the sun's rays; but the river meadows are pleasant, and the Tagus is indeed a river, and not a dry ditch like the Manzanares. The Toledans, like their houses, are solid, and trustworthy old Castilians, sober and *muy hombres de bien*. Here the glorious *Castellano* is spoken in all its purity of grammar and pronunciation, which is slow and guttural. To speak *en proprio Toledano*, has since the time of Cervantes been equivalent to the best "Spanish" (*Viag. al Parn.* vi. 253).

In the heart of the city towers the Cathedral, around which cluster multitudinous churches and convents, many now silent as tombs. Even *Salamanca*, a city of learning, was scarcely more hardly treated by the invaders—Victor and Soult especially—than was Toledo, the see of the primate. What the foreign foe began the domestic reformer completed, as, by the appropriation of

ecclesiastical revenues, the means were taken away by which this priestly capital, this Levite theocratic city, existed; they are only partly restored, the die is cast, and Toledo will decay and become a Thebes, in which the untenanted temples alone will remain. Formerly it contained, besides the cathedral, 110 churches, including 11 sanctuaries inside and outside the town. 59 remain:—viz. 2 Mozarabic churches, 9 Latin churches with their 12 assistant parishes, 15 nunneries and 21 chapels. Most of the churches which have been closed are in ruins. Of the 34 hospitals which formerly existed 4 only are left. Besides the university 4 colleges existed. The Roman ritual is used in the two Mozarabic churches, except on the anniversary of the patron saint to whom the churches are dedicated. Let no mere man of money or pleasure visit this gloomy, silent, and inert city, this ghost of a departed capital, which is without trade or manufactures; but to the painter, poet, and antiquarian, this widowed capital of two dynasties is truly interesting. Here the voice of the Goth echoes amid Roman ruins, and the step of the Christian treads on the heel of the Moor; here are places without nobles, churches without congregation, walks without people; the narrowness of the streets, by preventing carriage traffic, adds to that silence so peculiar to the ancient cities of Spain, and which at once, as Cervantes said (*Don Quijote*, ii. 19), strikes the ear of the stranger.

Toledo, when taken by Marius Fulvius, u.c. 561, 193 B.C., was "*urbs parva sed loco munita*" (*Livy*, xxxv. 22). The name has been derived from *Toledoth*, the Hebrew "city of generations," as having been their place of refuge when Jerusalem was taken by Nebuchadnezzar. No doubt many Jews did fly to "Tarshish," to the "utmost parts of the earth," in order to escape the calamities in Palestine: and certainly when Toledo was first taken by the Moors it was filled with Hebrews, who, resenting the Gothic persecution, facilitated the progress of the Berbers, who themselves were half Jews and half Pagans.

Conde interprets Toledo as from the Arabic *attalah*, a place of look-out, and to this day the **Alcazar**, now undergoing a series of repairs, towers nobly over the city, its beacon and sentinel. Leovigildo, under whom the Gothic monarchy was consolidated, removed his court from Seville, and made Toledo the capital of Spain. His successor, Recaredo, brought the Peninsula entirely into the Christian fold, and hence here were held so many of those important councils, the records of which give such insight into the spirit and condition of that age; they in reality were convocations and parliaments, as the sacerdotal aristocracy united social and civil supremacy. The Goths, who have been so frequently stigmatised as destructive barbarians, repaired and improved the city bridges, and Roman walls; portions of their works yet exist, for Toledo was one of the few towns exempted from the decree of Witiza, by which so many others were simultaneously dismantled.

Wamba was the benefactor of Toledo, as is recorded in the inscription over the great gate, "Erexit fautore Deo rex inclytus urbem, Wamba." This was indeed a "long time ago," for Wamba is the Japetus of Spain, and the phrase *en el tiempo del Rey Wamba* proverbially denotes a date beyond legal memory, "as old as the hills." Wamba was half poisoned in 687 by Ervigius, and, when supposed to be dead, was clad as usual in a monk's dress for burial; and therefore, when he recovered, was compelled to continue the cowl, which, once put on, can never be taken off. The quarrels between the usurper and rightful heirs weakened the Gothic government, and enabled the Moors, in 714, to subdue the divided kingdom; so afterwards, in 1492, the dissensions of the Moslems paved the way to their final defeat by Ferdinand and Isabella. The Jews of Toledo, when their Moorish friends seized their money, turned to the avenging Christian, and facilitated the conquest of the city, in 1085, by Alonso VI., who thereupon took the title of Emperor of Toledo; he gave "himself seated on an imperial throne" for the

armorial bearing on its shield, naming the Cid as its first *Alcaide*. Toledo, honoured by the sovereign and made the primacy of a rich clergy, was always loyal; thus, when Burgos disputed its new precedence in Cortes, Alonso XI. exclaimed, "Let Burgos speak first; I will speak for Toledo, which will do what I wish."

§ 4. WALK ROUND THE TOWN; GATES; PROMENADES.

First walk round the N. or land side of this most picturesque old city, beginning at the north-eastern land approach; descend to the **Puerta del Sol**, a rich Moorish gate of granite horseshoe arches, lately restored, with upper intersecting ones of red brick, and follow the old road which winds down by the church of **Santiago**; obs. its picturesque courtyard, portico, and absis; thence pass on to the **Puerta Visagra**. The old gate, which bore this name, will be found a little lower down, to the left; it is now blocked up, and therefore called **Puerta Lodada**. The name *Visagra*, said by some to be *Via Sacra*, the road by which Alonso entered in triumph, is simply *Bib Sakra*, Arabicè "gate of the country;" and the rich cereal and pastoral district between Illescas and Aranjuez is still called *La Sagra*, Arabicè "the open country, the support." With regard to the walls, there are two circumvallations: the inner, built by Wamba, runs up from the bridge of Alcantara under the Alcazar, by the gate of **Doce Cantos**, to the back of the **Carmen calzado**, to the bridge, to the gates of **Santa Cruz** and **Cambron**, and thence to the bridge of San Martin; the outer line, built in 1109 by Alonso VI., which also begins at the Alcantara bridge, keeps in the hollow by **Las Covachuelas** to the present **Puerta Visagra**, continuing thence to the **Puerta Lodada**, and then joining the old wall near **El Nuncio**, and thus enclosing the former Moorish gate.

The new **Puerta Visagra** was built in 1550, and, as the inscription states, was dedicated to the Emperor Charles

V., by the *Ayuntamiento*, by whom it was adorned with the fine imperial eagle and shield. Among other sculptures of less importance, obs. the statue of San Eugenio by Berruguete or Monegro, and placed there in 1575. San Eugenio, one of the tutelars of the city, was sent by St. Denis to Spain, A.D. 65, and became Bishop of Toledo, but, going back to France, was murdered at St. Denis. His body, however, was discovered by Ramon, the second archbishop of Toledo, who was a Frenchman, and who, in 1156, brought the right arm from France; Philip II. obtained the rest from Charles IX.

The **Alameda** outside this gate was planted in 1826 by the Corregidor Navarro, who laid out the gardens, now much improved, which extend round under the walls of the Hospital of San Juan Bautista, while the **Ronda Nueva** runs to the **Puerta del Cambron**. The statues of Toledan kings, two at each end, are bad and heavy. They belong to the series at the Plaza de Oriente at Madrid, and were given to Archbishop Lorenzana by Charles III. In the suburb, **Las Covachuelas**, are some degraded Roman remains.

§ 5. HOSPITAL OF TAVERA; ROMAN CIRCUS; CRISTO DE LA VEGA; PALACE CASTLE; BATHS OF LA CAVA.

Close by is the Hospital of San Juan Bautista, commonly called from being outside the walls, **el Hospital de Afuera**; it was built with four façades by Bartolomé de Bustamante in 1541, for the Cardinal Primate Juan de Tavera, whose *Cronica* is written by Pedro Salazar de Mendoza, Svo. Tol. 1603. The magnificence led the envirots to reverse the remark of their prototypes in Matthew xxvi. 8, and say, "Why is so much given to the poor?" The façade is unfinished, for although the founder left the care and continuance of the hospital to his heir, he could not bequeath his spirit of beneficence; it remained many years before it was finished, which the exterior is not yet. Enter the classical

patio, and proceed by a colonnaded portico to the Doric chapel, whose portal was built by Berruguete; the *retablo* of the small altar to the rt. was designed and painted by El Greco in 1509: it is in his worse style. The small picture above the altar to the l. is also by El Greco. In the centre of the chapel is the noble cinquecento tomb of the founder: the effigy is modelled from his actual body, and is guarded by the four cardinal Virtues, to which few cardinals were ever better entitled. The details on the whole are finely chiselled, and the cardinal's head is beautifully modelled. This was the last but not the best work of Berruguete, who died here in 1561 in the room under the clock.

Upon leaving the Hospital turn to the rt. down the **Ronda Nueva**, which skirts the walls, and obs. the **Puerta Lodada**, with the slits for arrows and the horseshoe arches above: this gate was built by Moorish workmen for Alonso VI. A fine outline of convents and palaces, all ruined by the invader, crests the hill, running by the lunatic hospital **el Nuncio**, to the pinnaced gate **del Cambron**.

Below to the rt. the remains of a long, wide Roman **Circus** can be distinctly traced: a little further on is the site of the Prætorian temple, which was converted into a church by Sisebuto in 621; it is now called **el Cristo de la Vega**, on account of the old crucifix which stands over the high altar. The right arm of this image hangs down, and therefore several romantic legends have been attributed to it—*Vide* Becquer (*Obras*), and Zorilla (*Romances*). Examine this curious basilica, with its absis and external round-headed sunken arch-work. The statue of Leocadia by Berruguete is in a niche over the portal of the ch. It was originally in a similar position inside the adjoining gate of **del Cambron**, where the inscription which belongs to it still remains. The statue is Florentine in style, beautiful in form, and sweet yet serious in expression: the inscription embodies the vain prayer that *Tædium, Bore,*

Ennui, the genius of Toledo, may be expelled by her. In this ch. were buried the tutelars of Toledo, **San Ildefonso** and **Santa Leocadia**, the events of whose lives have been so much illustrated by Spanish artists and authors. Leocadia, born in 306, was cast down from the rocks above by Dacian: a chapel was raised on the site of her fall, in which many councils were held: during one of which (in the year 660) angels appeared and removed the stone from her sepulchre; she forthwith arose "clad in a manto," and informed the president, Ildefonso, that "her mistress lived through him." (He had written a work in defence of the Virgin Mary.) The corpse was rediscovered at San Gisleme, in 1500, when Philip I. obtained a portion of it for the chapter of Toledo; the rest was removed by the relicomaniac Philip II. when fearful that the heretics would conquer the Low Countries. He received the remains at the cathedral in person, April 26, 1587. The 26th of April is still a grand holiday in her honour. Her *urna* was wrought in silver by Fr. Merino, 1587. The 10 basso-relievos represent the incidents of her life and removals of her body. Obs. in the garden behind the house of the sacristan 2 very curious tablets, with Arabic inscriptions, let into the wall of the house; and 2 pillars also inscribed. Excavations in this garden would probably lead to the discovery of interesting remains of the Prætorian temple.

Above to the l. and growing, as it were, out of the rock, rise the remains of the **Palace Castle**, built by Wamba in 674, in order to command the W. approach of the city; the masonry is most massive. Below, on the river-bank, is a Moorish arched *alcoba*, with an Arabic inscription, which is called by some **los Baños de Florinda** (Arabicè *Zoraida*), and more generally the baths of **La Cava**; this fair and frail one is said to have been bathing here when Roderick, the last of the Goths, beheld her charms from his terrace above. The sad results are matters of history.

The bridge of San Martin below binds rock to rock, and completes the picture. After studying the view down the river, turn back, and re-enter Toledo by the **Puerta del Cambron**, rebuilt in 1576, when the old Moorish gate was pulled down. Read the inscription on the inside of the gateway, which belongs to the statue of Leocadia.

§ 6. SAN JUAN DE LOS REYES; MUSEUM.

Advancing, are the remains of the once splendid Franciscan convent, called **San Juan de los Reyes**, because dedicated to their tutelar apostle John by Ferdinand and Isabella, who built it in commemoration of the decisive victory at **Toro**; destined by the stern Ximenez for his reformed monks, it is now a parish church. The site is well chosen, being truly royal and commanding. Obs. badges and symbols of the Catholic kings, and an infinity of votive chains, suspended outside by captive Christians who were delivered at the conquest of the kingdom of Granada, some of which have been used up for chain-posts! The portal, an exquisite gem, was finished by Alonso de Covarrubias for Philip II. This convent, which was one of the finest specimens of florid Gothic art in the world, was all but demolished by the invaders, who entirely gutted and burnt the quarters of the monks. The splendid chapel escaped somewhat better, having been used as a stable for their horses. Obs. the shields, eagles, badges, ciphers, coronets, and the fringing inscription so common at this period. The exquisite cloisters, with pointed Gothic arches, deserve notice. A portion of the convent has been made into *el Museo Provincial*. Among the rubbish in it look for the fine bust in marble of Juanelo, by *Berruguete*: the portrait of Juan de Alava, by *Greco*, a Christ by *Morales*, and some old Spanish paintings on panel. The Arabic brims of wells with Cufic inscriptions and Moorish wood-carvings are worth noticing. Cardinal Ximenez lived in a cell

at the upper part of the Museum. This fine building is in course of restoration, under the charge of the skilful artist Don Arturo Melida. A school for Industrial Arts is to be attached to the building, and the upper gallery is intended to serve as a museum for models of different kinds.

§ 7. SYNAGOGUES—SANTA MARIA LA BLANCA; EL TRANSITO.

Leaving the Museum, turn to the rt.: the immediate neighbourhood was formerly the *Juderia*, or Jews' quarter, in which two most singular synagogues yet remain. The first, now called *Santa Maria la Blanca*, was probably built in the 12th centy.; but in 1405, when the ferocious persecutor San Vicente Ferrer goaded on the mob against the Jews, it was converted into a church; so it remained until the Spaniards degraded it in 1791 to 1798, by converting it into a barrack and store-house. It is now kept in good repair, under charge of the *Comision de Monumentos*, but empty and unused.

The five aisles are divided by polygonal pillars, which support horse-shoe arches; remark the circular patterns in the spandrels, the stars, chequer-work, and enrailed Moorish arches. The building is somewhat too high in proportion to the width; the ceiling is said to be made from beams of the cedars of Lebanon, and the soil below the pavement to have been brought from Mount Zion. At the South Kensington Museum there is a reproduction of one of the arches.

The other synagogue, on the opposite side of the *Plazuela Barrio Nuevo*, is less ancient, but is finer and better preserved; although consecrated to *San Benito*, it is called *el Transito*, from a picture of the death of the Virgin, which has, however, disappeared. The ch. was built in 1366, by Samuel Levi, treasurer to Don Pedro the Cruel, and in fact his Joseph, his Mordecai. His royal master, however, in 1360, being in want of cash, first tortured and then killed poor Levi, seizing

his money-bags.* Levi had previously patronised the Jews, who soon became so rich and numerous that the former synagogue was too small, and this splendid "place of congregation," *συναγωγή*, the precise *jama* or mosque of the Moor, was built in the Moorish style; it must indeed have once been gorgeous. Obs. the honeycomb cornice, the rows of enrailed Moorish arches, and the superb *artesonado* roof. A broad band with foliage contains the arms of Leon and Castile, and is edged with the 84th Psalm and Hebrew characters, and a damaged inscription. Isabel, in 1494, gave the building to the order of Calatrava: then the holy of holies was converted into an archive, and the galleries of the Jewesses used as the dwelling of the guardian of the church. Among the paintings on panel of the altar to the l. is represented a knight kneeling, considered to be the only portrait which exists of the *Comunero* Juan Padilla.

A judicious restoration was made in 1881 of this beautiful building. The whitewash has been scraped off the columns of the upper gallery, and they have appeared in their primitive colouring. The *retablo*, which concealed so much of the fine ornamentation, has been removed. It enters into the view of the architect to remove the priest's house, which has been added to the building, and leave it in its original form.

Outside the church of *el Transito* is the promenade of the same name. It was laid out and planted with numerous rows of trees in 1867: its N. side overhangs the gorge of the Tagus, from whence the river and the ruins of the ancient Moorish corn-mills are seen to advantage.

§ 8. SANTO TOMÉ.

Next visit the adjoining church of *Santo Tomé*, to the N. of the *Paseo del Transito*, with a brick tower of Moorish character; inside at the W. end of the nave, to the rt. of the prin-

* See, for curious details, ch. 7, 15, and 30 of the '*Cronica* de Don Pedro.'

cipal door, is the masterpiece of **El Greco**. This **Domenico Theotocupuli**, called **El Greco** because a Greek by birth, settled at Toledo about 1577, where he died in 1625, and lies buried in the **San Bartolomé**. He imitated Titian and Tintoretto, and was also a sculptor and an architect. This picture, which shows how well he could paint when he chose, represents the burial of **Gonzalo Ruiz**, a descendant of the great **Alcaide Esteban Illan**, **Conde de Orgaz**, in 1312. The deceased had repaired this ch. and founded the convent of **San Augustin**. Adjoining this ch. is the **Cuartel de Milicias**, once the palace of the **Conde de Fuensalida**, in which **Charles V.** was lodged in 1537, and where his wife **Isabel** died; it now belongs to the **Marquis of Monistrol**. A few minutes' walk from the ch. of **Santo Tomé** is the **Plaza de Padilla**, on which stood the house of **Juan de Padilla** and of his noble wife **Maria**, the leaders of the *Comunero* insurrection: his house was razed in 1522, by order of **Charles V.**, when a granite pillar with a branding inscription was placed on the site; a memorial which in its turn was destroyed by the reformers of 1848, and a granite column with inscription in honour of **Padilla** erected in its place. This was removed by the government of 1866.

§ 9. BRIDGES AND WALK ON S. SIDE OF THE TAGUS.

Turn now to the l. along the **Calle del Angel**, pass out of the city by the **Puerta del Cambron**, and descend to the bridge of **San Martin**. It consists of one fine pointed central arch, with four smaller arches; it was built in the 13th century, and broken in 1368 by **Henry of Trastamara**, and repaired by **Archbishop Tenorio**, a kinsman of "**Don Juan**," and a true pontifex maximus. Obs. in the tower a statue of **San Julian** by **Berruguete**, or **Monegro**, probably the latter. The bridge is very narrow, and is greatly elevated above the level of the river on account of the occasional floods which rush down through the rocky

gorge, on the rt. crest of which towers the grand old city. The river, pleased to escape from its prison, meanders away, amid the green meadows, which woo the lingering stream where all is repose. There are some remains of the piers of an older and perhaps a Roman bridge. On the hills are the *cigarrales* or **Toledan villas**, not so called from the multitudinous *cigars* smoked therein, but from the Latin *siccus*, on account of the dryness. The words *seccaral* and *sequeral* in Spanish denote a dry locality, of the same kind as the *cigarrales*, "a place of trees." The correct Castilian term for a country villa is *Casa de Campo* or *quinta*, Arabic *Chennat chint*, "a garden."

The wild and melancholy **Tagus** rises in the **Albarracin** mountains, and disembogues into the sea at **Lisbon**, having flowed 375 miles through Spain, of which nature destined it to be the aorta. — The **Toledan** chroniclers derive the name from **Tagus**, 5th king of **Iberia**; but **Bochart** traces it to *Dag*, *Dagon*, a fish, as, besides being considered auriferous, both **Strabo** and **Martial** pronounced it to be piscatory, *πολιχθvs*, *piscosus*. Grains of gold are still found by amphibious paupers, called *artesilleros* from their baskets, in which they collect the sand, which is passed through a sieve.

The **Tagus**, destined by nature for the water communication of these localities, but now useless, might easily be made navigable to the sea, and then, united with the **Xarama**, would connect **Madrid** and **Lisbon**.

This **Tagus**, a true thing of wild, romantic Spain, is made for the poet and artist. How stern, solemn, and striking indeed is the lonely, unused river! No commerce ever made it a highway; its waters have reflected castles and dungeons, instead of quays and warehouses; few cities have risen on its banks as on the **Rhine**, scarcely even a village. It flows away solitary and unseen; its waters without boats, its shores without life; no steamer has either civilized or cocknified its wild waters, like those of the **Rhone**, the **Rhine**, or the **Danube**.

Now cross the bridge of **San Martin**, and ascend the road to the l., where, about 180 yards on, the geologist may observe "the gneiss almost perpendicular, with magnificent veins of granite crossing each other in every direction: in some the quartz, felspar, and mica occur in very large crystals: the quartz is often bluish, perhaps from kyanite. The veins are grey, and continue a long way on the heights above the river opposite the town: there are also very good specimens of graphic granite with large hexagonal crystals of mica." Soon a valley of rocks is reached, through which trickles a rivulet, where damsels wash their linen, and colour the grey stones with sparkling patches, cheering the loneliness with songs. Descend into this valley and follow the stream to the Tagus. The rugged cliff to the l. near **el Mirador**, is said to have been the Tarpeian rock of Jewish executioners. Having looked at the Moorish mills, reascend to the rt. into a scene made for **Salvator Rosa**, until, on reaching the chapel of **Virgin del Valle**, Toledo reappears with its emphatic huge square **Alcazar** towering over rock, ruins, and river; then clamber up to the shattered castle of **San Cervantes**, a name which has nothing to do with the author of 'Don Quixote,' but is a corruption of *San Servando*: this sentinel outpost formerly guarded the approach to the bridge below, and the site still commands a most glorious view of Toledo. Underneath is the rose-planted **Paseo de la Rosa**, laid out at the beginning of the road to **Aranjuez**. The meadow opposite is a field of romance, and is still called to this day **la Huerta del Rey**, for here **Alonso** held a *cortes* when the **Cid** complained of his vile sons-in-law, the Counts of **Carrion**.* The ruins scarcely deserve a visit: however, the traveller will here read '*La ilustre Fregona*' of **Cervantes**, and speculate on the mule's tail gambling '*Daca la Cola*.'

The bridge, like others over the Tagus, is called by pleonasm **el Puente de Alcantara**, the "bridge of the

* For the true history of this Moorish villa, see *Gayangos* (*Moh. D. ii. 383*).

bridge." it is formed of two arches and is built in massive stonework. The Roman one was repaired in 687 by the **Goth Sala**; destroyed by an inundation, it was rebuilt in 871 by the **Alcaide Halaf**; repaired in 1258 by **Alonso el Sabio**, restored again by **Archbishop Tenorio** about 1380, and fortified in 1484 by **Andrés Manrique**. Examine also the tower at the city side and *tête-du-pont*, and the small statue by **Berruguete** of **San Ildefonso**, the *Divus tutelaris* to whom **Philip II.** dedicated the bridge, as is stated in an inscription. The portal at the other end is modern, and in the usual vile style of *cheap* architectural ornamentation. From this bridge the city walls diverge, running to the rt. in double line; the upper one being that built by **Wamba**, the under and the more modern one that raised by **Alonso VI.** To the l. of the bridge is the **Ingenio**, or waterworks, the construction of which was commenced in 1868, upon the ruins of a former picturesque waterwork built by **Juanelo Turriano** in 1568, which, owing to the necessity of constant repairs, lasted only until 1639. From that time until a few years ago, Toledo has been supplied by the primitive machinery of donkey water-carriers, which have always retained their Moorish appellation of *azacanes*. Being built upon a rock, the city was without springs, and depended upon its river for a water supply, whereupon the Romans stemmed the defile of the Tagus with a gigantic viaduct and aqueduct, which ran from the **Puerto de Yébenes**, distant 21 m. Some remains may still be traced near the convents **Santa Sista** and **Santiago**, and its line is still called **el Camino de Plata**, the "road of silver." There was also an enormous *nâurah*, *norra*, or water-wheel, 90 cubits high, which forced up water by pipes. This was a work of the Moors, who introduced the hydraulics of the East. The amphibious Moslem loved cool water; for ablutions inside and outside are both pleasant and religious under a torrid sun; so where a Greek put up a statue, and a Christian a crucifix, he constructed a fountain or dug a well. The

Toledan Moors were first-rate hydraulists (see 'Moh. D,' ii. 262): their king Al-mámun, Ibn Dhi-a-nún, or Yahya, had a lake in his palace, and in the middle of his gardens a kiosk, from whence water descended on each side, thus enclosing him in the coolest of summer-houses, exactly like the device in the Kasr Dubarra, now existing at Cairo. Here also were made, by Az-Zarcal, the *clepsydræ*, or water-clocks, for the astronomical calculations of Alonso el Sabio, to study which Daniel Merlac came all the way from Oxford in 1185. The modern works which have been constructed to provide the town with water were finished in January 1870, since which time Toledo has been abundantly supplied.

§ 10. ALCAZAR.

Next visit the **Alcazar**, the **Atalaya** of Tolaitola, the palace and fortress of a city which it once defended and now adorns. It was the Amalekite **Kassabah**, to which additions were made in 1085 by Alonso VI.: the oldest portions overlook the Tagus. This Alcazar was much improved by Alvaro de Luna, and by Charles V. in 1548; he employed Alonso de Covarrubias and other distinguished architects, to add the fine façade and staircase, which Herrera completed for Philip II. The edifice was burnt in the war of succession by General Staremberg, after much damage done by his troops, composed of German, Dutch, English, and Portuguese soldiers. The ruins were repaired by Cardinal Lorenzana, a munificent patron of literature, who converted the building into a **Casa de Caridad**, in which paupers were employed in silk-weaving. This great and good primate devoted his whole life and income to good works; he died in 1804, having resigned his primacy for several years. When the French occupied Toledo, they converted the Alcazar into a barrack, after having ejected the paupers and confiscated the funds of the charity. The edifice was afterwards burnt as a last legacy by Soult's troops when evacuating the

half-ruined city; so Heidelberg had been treated by the hordes of Louis XIV.

Obs. the Covarrubias façade, windows, the *patio* with granite pillars, the fine staircase, and upper gallery decked with heraldic ornaments in the spandrels of the arches, which the invaders mutilated, and which has now been restored. A copy of the fine bronze statue of the Emperor Charles V., by Pompeo Leoni, at the Madrid Gallery, has been placed in the **Patio**. In the saloons overlooking the river the widow of Philip IV., the queen regent, was confined during the minority of Charles II.; her mode of life has been graphically described by Madame d'Aulnoy, and Dunlop, ii. 123. She was first the tool of the low adventurer Nithard, and then of her base paramour Valenzuela.

The Alcazar has been repaired and converted at a cost of 20,000*l.* into a Military Academy, for the education of officers for the Spanish infantry. Accommodation is provided for 600 pupils. Permission to visit it is readily given by the officer in command.

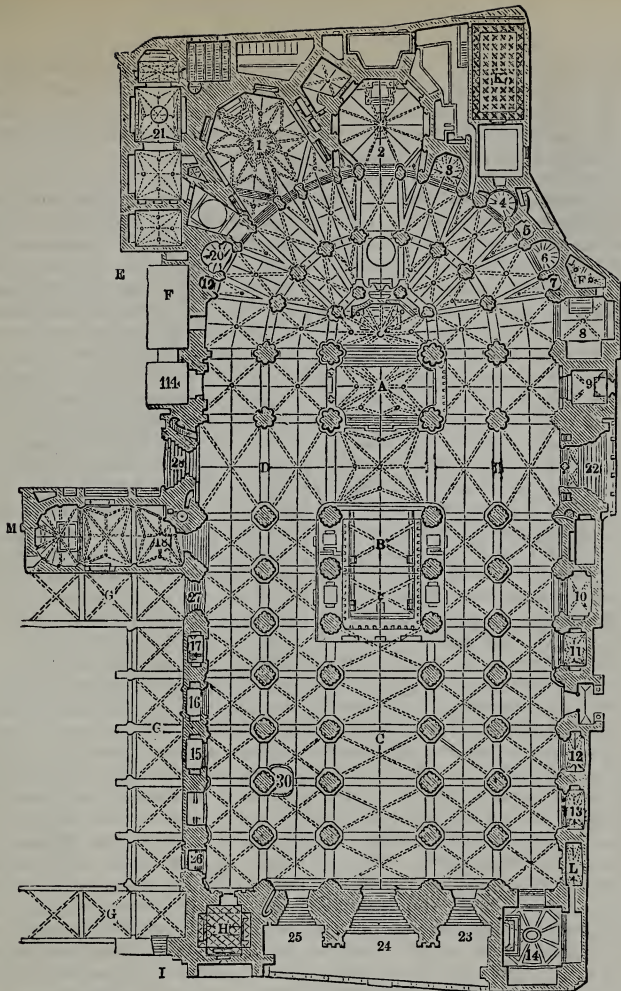
Now proceed to the **Zocodover**, which is the principal square of Toledo. To readers of Lazarillo de Tormes and Cervantes the name will recall the haunt of rogues, and of those proud and poor Don Whiskerandos who swaggered and starved with their *capas y espadas*. *Suk* in Arabic, *Zoco* in Spanish, and *Soke* in English, signify a "market-place." This *plaza* is a fashionable promenade in summer, and a general lounge all the year round for Toledan idlers. It was for years the site of national sports of fire and blood, of the auto de fé and the bull-fight.

Visit next the Gothic cathedral, to which the only widish street in Toledo leads.*

§ 11. CATHEDRAL.

The **Cathedral** is said by the Church chroniclers to have been erected to

* Consult Street's 'Gothic Architecture of Spain,' and the excellent Guide, 'Toledo en la mano,' by Parro.



PLAN OF TOLEDO CATHEDRAL.

- | | | |
|--|-------------------------------|----------------------------------|
| A. Capilla Mayor. | 1. Chapel of Santiago. | 16. Capilla Bautismal. |
| B. Coro. | 2. „ San Ildefonso. | 17. Chapel de la Piedad. |
| C. Nave. | 3. „ la Trinidad. | 18. „ San Pedro. |
| D. D. Transepts. | 4. „ San Nicolas. | 19. „ the Flagellation. |
| E. E. Sacristies. | 5. „ San Gil. | 20. „ Sta. Leocadia. |
| F. Entrance to Sacristy. | 6. „ St. John Baptist. | 21. „ los Reyes Nuevos. |
| G. G. G. Cloisters. | 7. „ the Presentation. | 22. Puerta de los Leones. |
| H. Steeple. | 8. „ the Holy Ghost. | 23. „ las Palmas. |
| I. Bridge from the Arch-
bishop's Palace. | 9. „ Sta. Lucia. | 24. „ del Perdon. |
| K. Winter Chapter Room. | 10. „ San Eugenio. | 25. „ de los Escribanos. |
| L. Sacristy of Mozarabic
Chapel. | 11. „ San Martin. | 26. „ la Presentacion. |
| M. Summer Chapter
House. | 12. „ de la Concepcion. | 27. „ Sta. Catalina. |
| | 13. „ Epiphania. | 28. „ de Niño Perdido. |
| | 14. Mozarabic Chapel. | 29. Nuestra Señora de la Antigua |
| | 15. Chapel of Teresa de Haro. | 30. Capilla de San Ildefonso. |

[Spain, 1882.]

the Virgin while she was alive; she is stated to have often come down from heaven to it, accompanied by St. Peter, St. Paul, and Santiago. Converted by the Moors into their grand mosque, Alonso VI., at the conquest, guaranteed it to them; but the moment the king was absent, Bernardo, the first archbishop, backed by the queen Constanza, a native of France like himself, seized the mosque and dispossessed the Moors. The building was pulled down in 1226 by St. Ferdinand, a great destroyer of mosques, who himself laid the first stone of the present cathedral. Designed by Petrus Petri, it was completed in 1492, plundered in 1521 by Padilla's mob, and again in 1808 by the invaders under Gen. La Houssaye, the sacker of the Escorial. Previously it was a mine of wealth and art; thus Cean Bermudez enumerates 149 artists, who, during six centuries, were employed by the richest prelates of Spain to make this a temple worthy of the primacy, a dignity which was long held by the master-mind of the day. This church belongs to the pure vigorous style of the 13th century, and is not inferior to any of the great French cathedrals (*see Street*), and far superior in fine and rich furniture, picturesque effect and artistic objects of every kind.

The older archbishops of Toledo were great alike in peace and war; the *Rodrigos* headed victorious armies, the *Tenorios* built bridges, the *Fonsecas* founded colleges, the *Mendozas* and *Ximenez*, third kings and regents, founded universities; while the *Taveras* and *Lorenzanas* raised houses of charity and hospitals. These monuments, indeed, have been swept away by rude hands, foreign and domestic, but their memory abides, nor will the new lay appropriators easily either repair the outrages, or rival those works of piety and science, those offerings which the consecrated hands of old had laid on the altar.

The primate of Toledo has for suffragans, Coria, Cuenca, Palencia, and Sigüenza: the chapter was truly imperial, and consisted of nearly 100 dignities and prebendaries. Here, as

at Leon and Burgos, the pope and king of Spain were canons, and the monarch was always fined 2000 maravedis for non-attendance in *coro* on the three days from Christmas to St. John the Evangelist.

Before entering, examine the exterior and gates. The exterior itself is nowhere very striking or symmetrical, whilst the N.E. entrance is blocked up: the best point of view is from the W. side of the **Plaza del Ayuntamiento**, to which the grand façade looks. One tower only is finished, which ascend for the magnificent view obtained from it of the city and the suburbs: this tower was begun by Cardinal Tenorio and finished (in 1535) by Cardinal Tavera. It rises 325 feet high, from a square base to a Gothic middle storey, and terminates with a thin spire encircled as with crowns of thorns. The cupola of the other tower is after a design of *El Greco*. **La Puerta de los Leones**, at the extremity of the S. transept, is so called from the lions with shields placed on pillars. The deeply-recessed portal, with Gothic figures and niche-work, was wrought by Annequin de Egas, Alfonso Fernandez, and Juan Aleman in 1466, in a beautiful white stone, which, soft at first, hardens with time; the upper works were restored in bad taste in 1776, by Mariano Salvatierra, by whom is the "Assumption of the Virgin." The exteriors of the Michael-angel-esque bronze doors were commenced in 1545 by Francisco de Villalpando, and the insides were finely carved in wood in 1541 by Diego Copin, of Holland, and six other sculptors: but the tournaments, centaurs, &c., are scarcely suited for a Christian temple's entrance; the modern Ionic gate, on the S. side of the nave, is equally out of keeping with the Gothic style of the cathedral. The **Puerta del Reloj**, or **de la Feria**, at the end of the N. transept, is much blocked up by buildings, and is also disfigured by some modern red and gilt wood-work, which ill accords with the Gothic stone carvings; it is the oldest door of the cathedral, and the sculptures outside are worthy of notice: the

bronze doors were cast to match those of the opposite gate, that to the l. is by Antonio Zurreño, 1713, that to the rt. by Juan Antonio Dominguez. They are also ornamented with carvings inside, which are older in date and better in style; the **Puerta del Perdon**, the great W. door, has six niches on each side, which are carried all up round the arch; the style is rich Gothic of the 15th century. The large centre door is covered with bronze embossed work with fine ornamentation and inscriptions; among them is the date 1337, when the doors were made.

The painted windows are superb. Look at them half an hour before sunset, when, as the aisles darken, these storied panes brighten up like rubies and emeralds. These windows (some of the earliest in Spain) were painted chiefly by foreigners; by Dolfín, 1418, by Alberto de Holanda, Maestro Christobal, Juan de Campos, Luis, Pedro Francés, and Vasco Troya. The subjects are taken from the Bible and legends of local saints, interspersed with the shields of the donors: they were finished in 1560.

The interior of the cathedral consists of five naves, supported by 84 piers; the length is 404 feet, the width 204; the central nave is the highest. The cloisters lie to the N., near the **Sagrario** and **Salas**, which contain the relics and pictures. The *coro*, as usual, is placed in the heart of the central nave, but, as the rich Gothic *trascoro* is not very high, the eye sweeps over it. It is a museum of sculpture; the under stalls were carved in 1495 by Maestro Rodrigo: enriched with grotesque ornaments, they represent the campaigns of Ferdinand and Isabella, much in the style of Mazolino de Panicale. The name of each locality occupied by its representative is carved on each seat. Obs. particularly, in these authentic contemporary records of citadels, arms, and costume, the surrender of the Alhambra. The upper stalls are in a perfect classical contrast, being embroidered with a prodigality of ornament; above them, in alabaster, or in

most ivory-looking marble, is the genealogy of Christ, while the niches are divided by candelabra pillars resting on heads of cherubs. The seats themselves are separated by red marble columns. The inscription placed here by Cardinal Tavera in 1543 tells the truth. "Signa tum marmorea tum lignea coelavere hinc Philippus Burgundio, ex adverso Berruguetus Hispanus; certaverunt tum artificum ingenia, certabant semper spectatorum judicia:." and in passing judgment it is not easy to distinguish the works of one master from those of the other; of the 79 stalls, the 35 on the **Lado del Evangelio** are by Vigarny, who died here in 1543, and was buried near his works. The Primate's throne, and the Transfiguration over it, a subject which from its very nature is ill adapted for solid materials, was carved by Berruguete; the 35 stalls opposite were also carved by him. Obs. also in the *coro* the exquisite *atriles*, or reading-desks, of gilt metal, wrought with Scriptural bas-relief divided by female figures, a truly Florentine-like masterpiece of Nicholas de Vergara and his son. The *facistol* or *lettern*, consists of an eagle on a Gothic tower, with statues in niches, and is excellent. The black wooden image of the Virgin before it is very ancient. The *reja* which surrounds the altar, the gilt pillars which support the curtains and the candelabra, are of the cinquecento taste, and the works of Villalpando and Diaz del Corral. The large *reja* at the entrance of the *coro* deserves a special notice, nothing can be finer than the style of the ornamentation. It was finished in 1548 by Domingo de Cespedes and Fernando Bravo.

Passing **Entre los dos Coros**, observe the two pulpits of metal gilt, placed on short marble columns, and of exquisite workmanship, like the richest plate. These, worthy of Cellini, were made from the bronze tomb raised for himself by Alvaro de Luna, and broken up in 1449 by Henry, Infante of Aragon, when soured by his defeat at Olmedo; whereupon Alvaro sent him a copy of verses on

this paltry revenge, while Juan de Mena (Cop. 264) condemns the uncivilized Vandals, whose "hearts were harder than the bronze." The metal figures were so articulated as to rise up and kneel when Mass was said. The glorious *reja* was wrought in 1548 by Villalpando.

The *Capilla Mayor* was enlarged by Cardinal Ximenez; but the rich Gothic work at the sides is older and finer, and formed part of the original work of Tenorio. The lofty and superb Gothic *retablo*, which is ascended by jasper and coloured steps, with five divisions, contains carvings of the life of the Saviour and Virgin, executed about 1500, by 27 artists under the directions of Enrique Egas and Pedro Gumiel (*see* Pardo). The whole is *estofado*, or painted and gilt. Here are the tombs of the *ancient* kings, *los Reyes Viejos*; to wit, of Alonso VII., Sancho *el Desado*, Sancho *el Bravo*, the *Infante* Don Pedro, and some other princes. Here also lies buried the Cardinal Mendoza, ob. 1495. This high-born and great prelate almost shared the sovereignty with Ferdinand and Isabella, whence he was called *Tertius Rex*; he united religious with ministerial power. Obs. the beautiful and infinite details of pinnacles, winged angels, and statues in niches, among them the statue of Alonso VIII., the conqueror, and, on the gospel side, that of the bearded Shepherd *San Isidro*, who led the Christians to victory at *las Navas de Tolosa*, and, opposite, that of the "good *Alfagui*," who interceded on behalf of the Frenchman Bernardo.

Next observe the sober Gothic *Respaldos del Coro*, erected by Archbishop Tenorio in the 14th century, and one of the finest things in the church, which contrast with the *transparente*, a work of the 18th century, which is the boast of the Toledans; it was wrought by Narciso Tomé, a heresiarch of Churriguerism. Obs. in this "fricassée of marble" the figure of *San Rafael*, head downwards, with his legs kicking out above him in the air. He holds in his rt. hand a huge gilt fish. The Archbishop Porto Carrero imported quarries

from Italy for this and similar churrigueresque ornamentations: he ought to have been called *Porto Carrara*. He was the prime mover of Philip V.'s succession; this kingmaker lies buried opposite the *Capilla del Sagrario*, with the epitaph "*Hic jacet pulvis cinis et nihil*." In spite, however, of its absurdities, it evinces much invention, and great workmanship and mastery over material; unfortunately a fine old *retablo* and pictures were destroyed, as at Leon, to make room for this huge monstrosity in marble.

Next visit the adjoining chapel of *Santiago*, or *el Condestable*, erected in 1442, in the richest flamboyant Gothic, by that great "imp of fame," the Constable Alvaro de Luna, as his family burial-place; as he was master of Santiago, the *Veneras* or scallop-shells abound, as also do his *canting* arms, "gules party azure, a crescent (Luna) reversed argent." The original bronze tombs, it is said, were converted into pulpits, and the present sadly mutilated ones, of alabaster, were sculptured by Pablo Ortiz in 1489, and erected by Maria, daughter of Alvaro. The armed *Maestre*, who was executed at Valladolid, in 1451, by his ungrateful sovereign, lies with his sword between his legs, while knights clad in hauberk mail kneel at each corner of the tomb; by his side is the tomb of his wife, Juana de Pimentel, ob. 1489, for the repose of whose soul two monks and two nuns at the opposite angles are praying; the portraits of the deceased form part of the *retablo* of the altar mayor: that of the constable to the l., that of the wife to the rt. of the central panel, which represents the descent from the cross. Under these tombs there exists a vault, which had to be repaired at the beginning of this century. The workmen who entered it said that the skeletons of Don Alvaro and his wife were found seated at a table, the head of Don Alvaro being placed before him. Observe also the once gilt tomb of Juan de Zerezuena, Archbishop of Toledo, ob. 1442; he was half-brother to the Constable, and the tombs of his uncle, Archbishop Don Pedro, and of his son

Don Juan. Obs. the laurel leaves on the head wreathed like a turban.

Visit also the most beautiful **Capilla de los Reyes Nuevos**, the chapel of the *new* or later kings, as compared to those older ones buried near the high altar. The original tomb-house was built in 1374 by Enrique II.; it was reconstructed in 1531, for Cardinal Tavera, by Alonso de Covarrubias and Alvaro Monegro; heralds in tabards marshal the stranger into this chamber of departed royalty; here, under white and gold niches of richest Cellini plateresque embroidery, repose Enrique II., ob. 1379, his wife Juana, ob. 1381, their son Juan I., ob. 1390, his wife Leonora, ob. 1382 (their effigies knelt at the **Presbiterio**), Enrique III., ob. 1407, his wife Catalina (daughter of our John of Gaunt), ob. 1419. Juan II., by whose orders the first chapel was built, lies buried at Miraflores, but his statue is placed here among his ancestors, kneeling on a bracket. The five paintings under glass are by *Maella*. *N.B.*—This chapel must be visited before 9 A.M.

Every other chapel must be visited. In **San Eugenio** an arch and tomb of elaborate *turkish* work made for Fernan Gudiel, who died in 1278. It is an interesting specimen of Moorish decoration. The inscriptions in Arabic characters, *felicity* and *prosperity*, are very commonly employed in Arabian monuments. In the chapel **Santa Lucia** some ancient monuments and inscriptions exist of the 13th centy.; notice a good painting of the Martyrdom of St. Peter, and outside to the l. another of St. John with a lamb, and full of effect. In the **Capilla de Nuestra Señora de la Antigua**, obs. the rich Gothic work of the deep-recessed niche of the Virgin's image. In **la Adoracion de los Santos Reyes** the stone portal is painted in red, blue, and gold; the *retablo*, the *reja* with twisted bars, and the picture of the dead Saviour must not be overlooked.

The chapel of **San Ildefonso** was founded by Rodrigo, Alonso VIII.'s fighting primate. It was much improved by Gil de Albornoz, who is buried here, ob. 1350. His tomb is a

masterpiece of Gothic niche and statue work, but is much mutilated. Next obs. that of his nephew Alonso, Bishop of Avila, ob. 1514, which is a charming specimen of cinquecento, with a raised work of birds, fruit, &c., picked out in white and gold, which canopies the *urna* on which the prelate lies. Near in a niche is the sepulchre of Inigo Lopez Carrillo de Mendoza, with the curious cap and jewel of the period; he died in 1491 at the siege of Granada. Close by is the tomb of Archbishop Juan de Contreras and of Cardinal Gaspar Borja, ob. 1645. The modern altar, with its poor statuary, is by the commonplace Ventura Rodriguez. The marble medallion to the rt. of the altar represents the bust of San Ambrosio, that to the l. the bust of San Casian. This noble Gothic chapel is also illustrated with sculpture relating to the tutelar San Ildefonso, who was originally buried in the ch. of **el Cristo de la Vega**, and whose legend has afforded subjects to Murillo and the best Spanish artists.

San Ildefonso (whose grand festival takes place here Jan. 22) became primate of Toledo, where he died in 617, and was buried at the feet of Santa Leocadia; his body at the Moorish invasion was also carried off, and was long lost, until, about the year 1270, a Toledan shepherd was caught in the cathedral at Zamora; suspected of being a thief, he replied, "San Ildefonso, appearing in person, led me here and vanished;" thereupon Alonso VIII. dug the site, and a body was found, a chapel was built, and miracles were daily worked; see the details in Ortiz (Chr. xiv.). As Zaragoza claimed the primacy of Aragon because the Virgin had come down from heaven to visit Santiago there, so Toledo owes its elevation in Castile from her coming down to this San Ildefonso; accordingly Cardinal Rojas erected a shrine over the exact spot, which rises in a lofty pyramidal pile of open gilt carved Gothic work; observe his arms and portrait. The beautiful basso-relievos by Vigarny represent San Ildefonso preaching his remarkable sermon, and his receiving the *casulla*; behind is

the slab on which the Virgin's feet alighted: encased in red marble, it is railed off, and inscribed, "Adorabimus in loco ubi steterunt pedes ejus."—The older motto, according to Ortiz, ran thus—

"Quando la Reina del cielo
Púso los pies en el suelo
En esta piedra los púso;
De besarla tened uso
Para mas vuestro consuelo."

The multitude have worn away the stone with their kisses, as at Zaragoza and Santiago. Obs. also the portrait of Esteban Illan, the renowned alcaide and faithful friend of Alonso XI.

Next visit the **Capilla Mozarabe**, the Muzarabic chapel which is placed under the unfinished tower; the *retablo* of the altar consists of a fine *Annunciation* in mosaics, which was executed in Rome in 1800. Ask for the first *printed* copy of the Muzarabic ritual (1502): it is in beautiful preservation. This peculiar ritual was re-established here in 1512, by Ximenez, to give the Vatican a hint, that Spain had not forgotten her former spiritual independence; in fact, however ultra-Romanist the policy and practice of Spaniards has apparently been, they have always resisted the *real* dominion of the *foreign* pontiff. This is the only place in Toledo where the Muzarabic ritual is daily performed. (*Service is said daily at half-past eight o'clock.*)

The wall at the W. end of this chapel was painted in fresco by *Juan de Borgoña* in 1514, and represents the battle of Oran, which was planned, defrayed, and headed by Ximenez in person; hence the saying, "*Pluma, Purpura y Espada solo en Cisneros se halla.*" Remember that Spaniards generally, call Ximenez, *Cisneros*.

Next visit the beautiful **Sala Capitulare de Invierno**, the winter chapterhouse: the ante-room has a Moorish ceiling. The fine wardrobe at the l. was made for the Archbishop Silices (tutor to Philip II.), in 1549–51, by Gregorio Pardo, a pupil of Berruguete, the one opposite was carved in 1780 by Lopez Durango. They are among the earliest specimens

of the *Renaissance* style in Spain. The square portal was executed by Bernardino Bonifacio, and the doorway by Antonio Gutierrez in 1504, after designs of Antonio Rodriguez, the expense being defrayed by Ximenez. Obs. also the 3 elaborate niches with rich finials. On entering the *sala* first lookup and down at the pavement, and the glorious *artesonado* ceiling, the work of the celebrated Lopez de Arenas, and Francisco Lara. The walls are decorated with a series of paintings, executed in 1511 for Cardinal Ximenez, by Juan de Borgoña, which resemble Pietro Perugino in style. The best are the Nativity of the Virgin—her meeting St. Elisabeth in a rocky scene—the Gift of the *Casulla*—a pretty "Holy Family" near the throne, and a "Last Judgment," which covers the whole of the wall above the entrance doorway. Above the seats are hung portraits of the primates, 94 in number—that of *Sandoval* is by Tristan—which, from Ximenez downwards, are genuine. Obs. that of Arch. Carranza de Miranda (ob. 1576), who figured at the Council of Trent, was also the Confessor of our Mary, and stood by the death-bed of Charles V.; dying at last at Rome, a victim of the Spanish Inquisition.

The *Sagrario*, *Sacristia*, *Ochavo*, and other saloons which contain the pictures, relics, &c., were planned in 1588 by Cardinal Quiroga, begun in 1616 by Juan Bautista Monegro for Cardinal Rojas, and finished by Archbishop Moscoso in 1652–8. The grand entrance, with coloured marbles, to the *Capilla del Sagrario*, was erected in 1610 by Cardinal Rojas, nephew of the Duke of Lerma, minister to Philip III. His family is buried in the *Capilla Santa Marina*: obs. the tombs, inscriptions, roof, and frescoes by Caxés and Carducho. The ceiling of the *Salon de la Sacristia* is painted by *Luca Giordano* with the standing local miracle of the Virgin's gift of the *Casulla*: obs. the artist's own portrait near the window to the l. of the altar. Among the best pictures are a Venetian-like Martyrdom of Santa Leocadia by Orente, with a fine figure in black near a

pillar—*el Calvario*, or Christ bearing his Cross, by *El Greco*; also by him a Nativity and an Adoration, and some Apostles. Inquire particularly for a small *San Francisco*, a carved image of about 2½ feet high, by Alonso Cano, which is a masterpiece of cadaverous ecstatic sentiment. In the *Vestuario* are other pictures, and among them a Julio II. equal to Vandyck; a Nativity and a Circumcision by Bassano; a sketch by Rubens of St. George and the Holy Family; and Entombment, by Bellini. The *Ochavo* is an octagon, completed in 1630 by a son of *El Greco*, with most precious marbles, and a dome painted in fresco by F. Rico and Carreño. This is the place where the relics of the church are kept. Obs. the fine reliquaries of gold, silver, ivory, and rock-crystal. They date from the 12th to the 18th century, and are chiefly presents from Spanish and foreign princes; and possess great artistic merit. There are 116 in all, without counting the silver busts, statuettes, or urns containing the bodies of Santa Leocadia and San Eugenio. The quantity of church-plate once made this room rival that of Loreto; the chief articles were removed to Cadiz upon the French invasion. The invaders, however, gleaned pretty well, having taken about 23 cwt. of silver from this cathedral alone! The admirer of old plate will examine the silver-gilt shrines made for the bodies of San Eugenio and Santa Leocadia, for Philip II., by Francisco Merino, 1565–87; a statue of St. Ferdinand in silver. The fine Gothic Custodia is kept in another room, it is a masterpiece of Enrique de Arfe; it was finished in 1524, and weighs 10,900 ounces, independent of the gold cross on the top, said to be made with the first gold brought by Columbus to Europe: the identical cross belonging to Cardinal Mendoza, which was elevated in 1492 on the captured Alhambra; the sword of Alonso VI. the conqueror of Toledo. Notice also an *Incensario*, made in the shape of a ship; a Gothic spire-shaped *relicario*, which branches out like an épergne; a precious vessel encased with antique gems: the huge silver alle-

gories of the four quarters of the globe, which are more valuable for material than fine art.

But the “Great Queen” of this cathedral is the image of the Virgin, carved of black wood; it was saved (*se dice*) in 711 from the infidels by one Godman (Gcodman), an Englishman, who hid it in a vault, from whence it reappeared at the reconquest of Toledo. It is seated on a silver throne made in 1674, under a silver-gilt canopy, supported by pillars. The superb crown and bracelets of precious stones, made in the 16th century, were stolen in 1868. In a wardrobe near the Custodia, the famous mantle of the Virgin is kept, it was embroidered with pearls in 1615. The following materials were employed: 257 ounces of pearls of different sizes; 300 ounces of gold thread; 160 ounces of small pieces of enamelled gold, and 8 ounces of emeralds and precious stones. Her rings, necklaces, and trinkets are countless. Notwithstanding the quantity of objects of every kind which were carried off by the invaders, many remain of great importance. Since the robbery in 1868, it is difficult to see them without a special permission. Among the historical objects worthy of special notice at the cathedral are the fine illuminated Bible, a present from San Luis, Bishop of Toulouse, the banners from the battle of Las Navas, the flag with the arms of the League which hung from the gallery of Don Juan of Austria at the battle of Lepanto. This flag, with several smaller ones taken from the Turks, is hung out on the first Sunday in October, the anniversary of the battle, from the transept of the cathedral. Travellers must not fail to look at the splendid church *vestments*, *fron-tals*, &c. They are kept in a room near the *Patio del Tesorero*, near the sacristy, and are surprisingly beautiful. Obs. the tent-hangings of gold twine, embroidered with the arms and motto of Ferdinand and Isabella. Tanto Monta and banner (*manga*) given by Cardinal Ximenez.

The elegant Gothic cloisters, full of sunshine and flowers, were erected by

Archbishop Tenorio, on the site of the **Alcana** or Jews' market. As the Israelites would not sell this coveted Naboth's vineyard, the pious prelate instigated the mob in the year 1389 to burn the houses of the unbelievers, and he then raised this beautiful enclosure on their foundations. Part of the walls were painted at the end of the 11th century by Bayeu and Maella. the old fresco paintings being much damaged in the cloister.

Visit the **Capilla de San Blas**. It takes a great deal of trouble to get the keys. In the *retablo* is a grand picture, painted in 1584 by Luis de Velasco, by whom also is the Incarnation, which is *not* the work of Blas del Prado; it represents the Virgin, Saints, and the armed infante Fernando, who refused the crown on the death of Enrique III. The old frescoes inside the upper arches are of the 14th century. They belong to the school of Giotto, and may have been painted by Starnina. They must be looked at with attention, in the middle of the day, for the light is bad: they are of the highest interest. In the elegant tomb in the centre, the work of Fernan Gonzalez, lies the founder of the chapel, Archbishop Tenorio, ob. 1399. Near lies Arias, Bishop of Placencia, and the friend of Tenorio; the David and Lion are painted by Jordan. You ascend to the upper portion of the cloisters, which were finished by Ximenez, by a magnificent staircase. A door to the E. leads to the **Sala Capitular de Verano**, the summer chapterhouse, in which used to be kept three excellent pictures, called *la Espada*, *el Pajaro*, and *el Pez*; these were painted in 1584 by Velasco, although they have long been erroneously attributed to Blas del Prado: they are now in the chapel under the finished tower. The different gates or entrances to these cloisters deserve notice. The beautiful **Puerta de Santa Catalina**, with its recessed arch inside, was built by Gutierrez de Cardenas, who with his son are placed adoring the Virgin *de la Antigua*, his wife and daughter being opposite. Look then at the **Capilla de la Pila**

Bautismal, where the font is made from part of the destroyed bronze of Luna. **La Puerta Nueva**, or *de la Presentacion*, of the date 1565, is exquisite; it was wrought in the transition style from the Gothic to the plateresque, by Juan Manzano and four other sculptors. The Corinthian front has been, however, attributed to Berruguete. The **Puerta de los Canonicos** in la Capilla de la Torre, by Covarrubias, is in the same elegant transition style.

The *once* beautiful plateresque gate **del Nino Perdido**, "of the lost child," which leads from the cloisters into the Calle Arco del Rey, was erected in 1565 by Toribio Rodriguez. This little Cupid of Spanish mythology has been the theme of many a pen and pencil. Obs. the fresco painting around the gate (inside), which represents the capture and the crucifixion of this *typical* child, by Jews.

The library, a noble saloon, is well lighted, and free from dust; indeed, little enters here save the light and air of heaven. It contains a good collection of MSS.; a Bible of San Isidoro; the works of St. Gregory, in 7 vols. of the 13th century; a fine Talmud and Koran; a Greek Bible of the 10th century; an Esther in Hebrew; some MSS. of the time of Dante; a Pliny of the 10th centy., and a splendid Bible in several volumes illuminated for Cardinal Ximenez; and many others of the age of Leo X. The printed books, of which most are Italian, were given by Lorenzana, who bought them at Rome.* They were taken to Madrid by Zorilla during the Revolution, and many were never returned.

§ 12. ARCHBISHOP'S PALACE AND TOWN-HALL.

In the W. Plaza of the cathedral is

* The Holy Week ceremonies are very impressive at Toledo, and well worth seeing. At Corpus Christi the splendid tapestries are hung round the Cathedral during the octave, and the fine custodia and banners carried in procession. The Tuteiar Saint's festival, San Ildefonso (Jan. 22), is also a great day at Toledo. The chapels, jewels, and choir must be seen after 2 P.M.

the archbishop's palace, the fine portal of which was made by order of Tavera for his **Hospital de Afuera**, but appropriated by his successor. There is here a library open to the public.

The adjoining **Casa del Ayuntamiento**, or mansion-house, was built by Domenico Greco. The large saloon upstairs is worth visiting for the sake of its velvet hangings and furniture. It has been copied as a background by several distinguished artists. On the staircase are some verses addressed to the municipality, *desechad las aficiones, codicias, amor y miedo*, &c., excellent theories on paper, most excellently neglected in Spanish practice.

§ 13. HOSPITAL OF SANTA CRUZ.

Near the Zocodover is the **Hospital de la Santa Cruz**, now converted into a college for orphan sons and daughters of officers; it has not, however, been much injured by the transformation, and continues to be one of the gems of the city. It was founded in 1504 by Pedro Mendoza, the great Cardinal de Santa Croce. No chasing of Benvenuto Cellini's can surpass in richness the portal, over which the Invention of the Cross is placed, with the kneeling founder and Santa Helena. The general style of the edifice is in the transition from florid Gothic to the classical and Renaissance. It was finished in 1514 by Enrique de Egas, for whose exquisite chisellings the creamy stone seems to have been created. A superb *patio* is enriched with the arms of the proud Mendoza, and their motto *Ave Maria gratia plena*. The staircase, which, with its ceilings, balustrades, &c., baffles description. The chapel, one fine long nave, is unfinished, nor is the altar placed where it was originally intended. There are some bad pictures by *L. Giordano*, and a portrait of the founder.

San Pedro Martir, now a Poor House, has a grand *patio* 100 ft. square, with 3 tiers of galleries resting on carved arches and pillars. In the middle a Moorish wall.

§ 14. MOORISH MOSQUE; CRISTO DE LA LUZ.

In the **Calle del Cristo de la Luz** there is a small church, which is undoubtedly one of the most interesting buildings in Spain. It was originally a mosque in miniature, and from its similarity to the one at Cordova, is anterior to the 11th centy. It is divided into nine compartments by four circular columns, from the capitals of which spring 16 round horseshoe arches. One or two of the capitals certainly belong to some Visigothic construction. The nine small vaults formed by the intersecting ribs are varied in design, and very remarkable. Here Alonso VI. heard the first mass on entering Toledo as conqueror in 1035. This mosque was given to the Templars in 1186, and at that time was added the brickwork apsis. Obs. the mural painting of Saints lately discovered, belonging to the 13th century.

§ 15. CONVENTS AND CHURCHES.

Not far from the **Cristo de la Luz** to the W. is the convent of Santo Domingo el Real, which must be visited early. The effect of the nuns in the choir is most picturesque. In the sacristia is a well preserved Christian sarcophagus of the 4th or 5th century.

Visit also the nunnery of **Santiago** or **Santa Fé**, near the Zocodover. The nuns are ready to receive strangers, and a small contribution for the poor is gratefully received. The nuns, 15 in number, are noble ladies, *Caballeras*, and wear the white robes and red cross of the order of Santiago. The views from the *mirador* (balcony) and *azotea* are most charming; the interior has two fine *patios*, enriched with pillars and porcelain tiles; the chapel is elaborately decorated, and has a semi-Moresque oratory near the *coro*. In the **Sala Capitular** are some pictures, and a Dead Christ, attributed to Alonso Cano.

San Juan de la Penitencia, in the S.E. quarter of the city, and founded for the Franciscan order by Cardinal

Ximenez in 1511; the chapel is plain, and has been unfortunately white-washed; the ceiling is of Moorish artesonado character, but dilapidated. Here also is the tomb of Francisco Ruiz, Bishop of Avila, a friend of Ximenez, and by whom the edifice was completed. The hair of the seated females looks somewhat too large and turban-like, but the curtain raised by angels throws a fine sepulchral shadow over the prelate's effigy. The pillared *retablo* is filled with paintings, and the *reja* is good.

The lovers of the fabulous may visit the cave of Hercules, in which Roderic, the last of the Goths, saw such portentous visions (see Southey's note, 54). The entrance lies near **San Ginés**, and was opened in 1546 by Archbishop Siliceo, but it has never since been properly investigated.

The ecclesiologist should inquire for the beautiful Ionic chapel in the Bernardine convent of Santo Domingo de Silos. It was built by El Greco, who designed and painted most of the *retablos*. The Assumption of the Virgin which now exists is a copy, the original having been bought 40 years ago by the Infante Don Sebastian. In **San Roman**, especially in the tower, is some Moorish work and inscriptions, with singular arches and ancient pillars. From the tower **Alonso VIII.** was proclaimed. There are some strange mummies in the vaults. Near it, at **San Clemente**, there is a good cinquecento gate. In **San Pedro Martir** are some statues of Faith and Charity, and one of the tutelar in black and white marble.

§ 16. OLD HOUSES.*

The architect will have much to

* Full details will be found in the 'Memorias' of Eugenio, Larruga, vols. 5 to 10. 'Historia del Toledo,' Pedro de Rojas, Conde de Mora, fol. 2 vols., Mad. 1654-63; 'Los Reyes Nuevos de Toledo,' Christobal Loranço, 4to., Mad. 1764; 'Esp. Sag.' v. vi.; Ponz, 'Viage,' i.; 'Toledo en la mano,' Sisto Parro, Tol. 1857, accurate and valuable. There is also a small compendio of this work; and 'Toledo Pintoresca,' José Amador de los Rios, Mad. 1845; 'Album Artistico de Toledo,' Manual Assas, is valuable for the accurate translations from the Arabic by P. de Gayangos.

observe in Toledo; one peculiarity is the arrangement of the house portals, the soffits, projecting door-posts, lintels, and cannon-ball ornaments.

Inquire for and visit a dilapidated Moorish house, now a carpenter's shop, in the **Calle de las Tornerias**, near the church **San Cristobal**. Visit **el Taller del Moro**, now degraded to a workshop, where Ambron, the Moorish governor of Huesca, invited the refractory chiefs of Toledo to dinner, and, as each arrived, cut off their heads, to the tune of 400. Visit the **Casa de Mesa**, opposite the Ch. of San Roman, and obs. the room there which has been kept in a perfect state of preservation since the time of the Moors.

§ 17. SWORD MANUFACTORY.

The once celebrated **fabrica de armas**, or manufactory of Toledan swords, is placed on the rt. bank of the Tagus about one mile S.W. of the city, not crossing the bridge; the view of Toledo from the doorway is fine. It is shown to visitors; it is, however, hardly worth a visit, for it takes up a great deal of time. The huge rectangular unsightly building was raised for Charles III. by Sabatini in 1788, and is well provided with forges, &c. The chapel is dedicated to Santa Barbara, the patroness of cannons. All the *armas blancas* for the army of Spain are made here: the choicest Toledan blades are of a fine temper and polish, and are so elastic, that they are sometimes packed up in boxes curled up like the mainspring of a watch, or "compassed," as Falstaff says, "like a good Bilboa, in the circumference of a peck, hilt to point, heel to head." Many fine works of art have been made at the Fabrica, and small objects of inlaid ironwork may be bought there. Visitors who do not go there will, however, find a great choice at a shop in the **Cuatro Calles**. The owner, Don Mariano Alvarez, is an artist of great merit.

The manufactory of artistic silks at Toledo for church vestments constituted one of the greatest industries in Spain. Only one remains, belonging to Sr. Molero, established at the beginning

of the 18th century. The silks woven with gold made there are very fine; some specimens exist at the South Kensington Museum.

As Toledo was the capital of the S. frontier of Spain, it was well defended against the Moors by mediæval fortresses. The hilly lines of the **Montes de Toledo, Sierra del Duque, &c.**, with the moat rivers of the Tagus and Guadiana, formed noble sites for defence. These wild and picturesque scenes, which never have been properly investigated, well deserve notice from the artist and antiquarian. Among the chief castles are those of **Montalban** and **Torrijos**.

§ 18. EXCURSIONS.

A horseback excursion can be made from Toledo to the village of **Guadamur** (7 m.), where is a very compact castle on a small scale, but externally well preserved, with bartizan angular turrets to the keep. The ruined rooms have some Gothic inscriptions. The arms of the Counts of Fuen-Salida, over the entrance, indicate Pedro Lope de Ayala, the first count and favourite of Enrique IV.

Not far from Guadamur were found in 1858 the Visigothic gold votive crowns now to be seen at the Hotel de Cluny and Armeria at Madrid.

The castles of **Almonacid** and **Orgaz** may be conveniently visited by rail, Rte. 70; take a local guide, and attend to the provend; the former lies to the S.E., on the road to **Madridejos**, and is about 9 m. from Toledo. (For Toledo to Talavera de la Reina by Cabañas, see Rte. 12.)

ROUTE 4A.

MADRID TO ARANJUEZ.

Railway to Aranjuez in $1\frac{3}{4}$ hr.; 4 trains daily.—To Toledo in 3 hrs.; 2 trains daily. The route, as far as Aranjuez, is described in Rte. 123.

30 m. **Aranjuez**. *Inns*: Fonda del Infante; Fonda de Milanese. Many persons stop here in going to or returning from Toledo. Toledo travellers must make an arrangement if they intend to stay at these hotels, as they are apt to overcharge. Pop. 8155.

Carriages may be procured at the station on the arrival of the trains. Fares, 16 reals the first hour, 14 reals the second, 10 r. the course. It is, however, advisable to settle the terms beforehand.

This royal domain, with its elms, oaks, water-brooks, gardens, and singing-birds, is indeed a verdurous oasis in the midst of the treeless, waterless Castiles.

N.B.—To see the palace and gardens, and the **Casa del Labrador**, an *esquela* should be procured either at Madrid, or of the *Administrador del Real sitio* in Aranjuez.

Aranjuez is placed at the confluence of the rivers Tagus and Jarama. Several wealthy and noble families have built villas in the neighbourhood: the Marquis of Miraflores, Marquis of Salamanca, &c.

ARANJUEZ — *ara Jovis* — was originally, in the 14th centy., the summer residence of Lorenzo Suarez de Figue-roa, *Maestre de Santiago*. It became a royal property when the mastership was merged in the crown under Ferdinand and Isabella. Charles V., in 1536, made it a shooting-villa, and Philip II. employed Herrera to construct additional buildings. Much, however, was burnt by a fire, and more taken down by Philip V., who rebuilt a por-

tion à la Française, leaving Charles III., Charles IV., and Ferdinand VII. to finish it.

The palace is placed near the Tagus, at the Madrid end of the village. A bald **Plaza de San Antonio**, a sort of French **Place du Carrousel**, with a *corredor* and iron railing, affords space for dust and glare. The interior of the palace contains some indifferent pictures, and fresco ceilings by Jordan, Mengs, Maella, the poor Conrado Bayeu, and others. There are, however, three interesting pictures by Bosch (Jerome van Aeken), a painter of the beginning of the 16th century, almost unknown out of Spain. They represent fantastic subjects and allegories in the style of Brueghel, which were much praised by the authors of his time. China fanciers should particularly examine the porcelain *gabinete*, fitted up by Charles III., with the finest specimens known of *Buen Retiro* porcelain. The walls of this room are entirely covered with large plaques of porcelain, representing in high relief groups of Japanese figures; they are beautifully painted and modelled. The looking-glasses, made at La Granja, add to the effect. The frames are composed of fruits and flowers. The artist who painted and modelled this room was Joseph Gricci, 1763, who was one of the artists brought over by Charles III. of Naples, when he established at Madrid in 1759 the fabric of *Buen Retiro* which existed previously at Capo de Monte. This porcelain is marked with the *Fleur de Lis* in colours, or gold: look also at the room in imitation of **Las Dos Hermanas** of the Alhambra. The mirrors and marqueterie of this palace are fine.

The look-out on the gardens over the *parterre*, the **Jardines del Principe y de la Isla**, with its shady avenues of oriental planes and cascades, is charming. Here, in spring, all the nightingales of Spain seem collected: and how sweet is "the melodious noise of birds among the spreading branches, and the pleasing fall of water running violently." The gardener will take

the visitor round the lions of the **Isla**; one of the fountains was painted by Velazquez, but is not now to be recognised; the others are fine, and play on great holidays and royal birthdays. The best objects to observe are the **Puerta del Sol**, the Fountain of the Swan, *la Cascada*, Labyrinth, Swiss mountain, Neptune, Ceres, Bacchus, and the Tritons. The elms brought from England by Philip II. grow magnificently under this combined heat and moisture. They were the first introduced, says Evelyn, into Spain, where from their rareness they are as much admired as palm-trees are by us. One of them is shown, a gigantic tree, some 90 feet in girth.

The **Casa del Labrador**, or labourer's cottage, is another plaything of that silly monarch Charles IV. This *cottage* is richly fitted up with china, marbles, tapestries, and platina-inlaid walls and doors. The walls of the back staircase are painted with scenes and subjects illustrating the costume, &c., at the time of Charles IV. The large saloon is painted by Maella. Obs. the malachite chair and table, a present from Prince Demidoff to the ex-Queen of Spain, Isabella. The chairs in the different rooms are worth notice. In one of these rooms there is an interesting collection of 20 ancient marble busts of Greek philosophers, brought hither by Charles III.*

The **Florera**, or **Jardin Ingles**, was laid out by Richard Wall, an Irishman.

It was at Aranjuez, March 19, 1808, that Charles IV., in order to protect his wife's minion Godoy, abdicated in favour of Ferdinand VII. Godoy, a vile tool of Buonaparte's, was thus saved to consummate his guilt by signing the transfer of Spain to France.

The royal breeding establishments near Aranjuez, like those near Cordova, were almost destroyed by the invaders, but restored by Ferdinand

* An entertaining account of Aranjuez during the reigns of Charles III. and IV. will be found in the 1st vol. of 'Lord Auckland's Memoirs.'

VII. Visit the stables; there are some fine *Padres y Garañones* for breeding from mares and asses; the females are allowed to wander at liberty over a district of great extent. This establishment was renewed in 1876: English sires, dams, and grooms were then introduced.

Aranjuez has a **Plaza de Toros**, and a tolerable theatre. On a hill to the l. (going to Ocaña) is a pond, here called, as usual, the *sea*—*el mar de Ontigola*.

Rly. in construction from Aranjuez by Tarancon to Cuenca.

The rly. from Aranjuez to Toledo leaves the main line at

9½ m. **Castillejo** Junct. Stat.; thence a branch line to Toledo (2 trains daily in 1½ hr.).

Travellers who wish to go to the South from Toledo change carriages here; but it is preferable to start from Madrid (see 'Indicador').

7½ m. **Algodor** Stat.

ROUTE 5.

MADRID TO CUENCA, BY TARANCON, 85 m.

Railway in construction by Aranjuez and Tarancon to Cuenca, open 1882 as far as Tarancon. Meanwhile diligence from Madrid daily.

The following are the Railway stations. The line will be continued eventually to Valencia.

Aranjuez Stat. Pop. 8155. Rte. 4A.

4¼ m. **Ontigola** Stat. Pop. 546.

2½ m. **Ocaña** Stat. Pop. 4898.

2½ m. **Noblejas** Stat. Pop. 2162.

5½ m. **Villarrubia** Stat. Pop. 2722.

3¼ m. **Santa Cruz** Stat. Pop. 2225.

2 m. **Tarancon** Stat. Pop. 4464.

Diligences from Madrid every other day by Guadalajara, 13 hours. For route by rail to Guadalajara, see Rte. 149. The accommodation at Cuenca poor.

N.B. The sportsman or artist may also go round by the **Baños del Sitio Real de Isabel**, and thence make, with his rod, gun, or brushes, over the wild mountains to Cuenca.

The diligence-road leaves Madrid by the Atocha gate, and passes through **Vallecas** (Pop. 3124) to

10 m. **Vacia** Madrid. Railway in construction to Arganda. Soon afterwards the Jarama is crossed a little above its junction with the Manzanares. The dreary character of the vicinity of Madrid begins to diminish near

3½ m. **Arganda** (Pop. 3022), with its suspension-bridge, olives, vines, and corn-fields; the excellent red wine made here is much drunk in the capital, where it passes for Valdepeñas.

7 m. **Perales** (Pop. 1512) lies in a rich valley watered by the **Tajuña**, which, coming from the Sierra de Selorio, joins the Henares. Crossing it we enter

6¾ m. **Villarejo de Salvañes** (Pop. 3020), with a fine ruined castle; the Gothic parish church contains some pictures by Pedro Orrente.

7 m. **Fuentedueña de Tajo** (Pop. 1094). Here the Tajo is crossed in a boat. The fine suspension-bridge was destroyed, at General Prim's suggestion, in 1866. At the right is a Moorish castle. Another monotonous track, with here and there some of Don Quijote's windmills, leads to Tarancon.

10 m. **Tarancon**, where the *Parador de las Diligencias* is very bad: Pop. 4464. It is situated in a plain on the bank of the **Rianzares**. This town is one of some traffic, being in the middle of many cross communications.

The W. façade of the fine parish *Church* retains its ancient and minute Gothic ornaments, but the N. was modernised into the Ionic order in the time of Philip II. Queen Cristina built herself a fine palace here soon after her marriage with Muñoz, who was made Duke of Rianzares.

Railway in construction to **Cuenca**.

[About 7 m. from Tarancon is situated the little town of **Uclés** (Pop. 1095), which lies amid gardens and *Alamedas* watered by the *Bedija*. A carriage may be hired at Tarancon for this excursion. On a hill above towers the enormous magnificent *Convent*, once belonging to the order of Santiago, of which Uclés was the first *encomienda*, and the abbot was mitred; it was founded in 1174, on the site of a Moorish *alcazar*, of which *la torre Albarrana* was preserved in the new edifice. It commands a superb view. The E. façade is built in the Berruguete style, the N. and W. in the classical, the S. in bad Churrigueresque. The chapel was raised in 1600, in the simple Herrera style. Uclés is a fatal site in all Spanish annals. for here, in 1100, Sancho, the son of Alonso VI., was defeated and killed by the infidel, whereby his father's heart was broken; see the affecting account in Mariana (x. 5); the fatal spot is still called *Sicuentes*, from the seven counts killed there.

This building is now in the hands of the Jesuits, who have established a school there, and put the convent and church into first-rate order.

At *Cabeza del Griego* (6 m. from Uclés) are some neglected Roman remains, the supposed site of ancient cities.*]

Quitting Tarancon, the elevated table-land, varied, however, by undulations with swamps in the hollows, continues to

21 m. *Horecajada*, a true *hanging* place, with a fine stone bridge of 3 arches over the river *Gigüela*. Now the hills are covered with pines and oaks, and we ascend a *puerto* or pass over the

highest ridge, from whence the waters descend E. and W. Crossing the *Jucar*, after passing *Albaladejito* the country becomes picturesque; and after threading a planted defile, rock-built scrambling **Cuenca** is entered by its ancient bridge.

20½ m. **CUENCA**, *Concha*, lies indeed a hill-girt *shell*, and is the capital of its mountainous district, being itself about 3400 ft. above the level of the sea.

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§ 1. *Inns*: Calle de Cordoneros, tolerable, good food; Casa de Huespedes del Platero, bad. Pascual de la Cruz, Carretería 63; the owner keeps a little tartana which may be hired for excursions. Pop. 7851.

Cuenca, one of the most picturesque cities in Spain, rivals Ronda and Toledo in natural beauty; the site is most romantic, the artistical objects numerous; the fishing, botany, and geology well deserving notice. The Spaniards will endeavour to dissuade travellers from going to this "tumbledown mediæval unmodernised city,"—*aquí no hay nada,—no tiene nada digno de verse*; let not any of our readers be thus misled, but set forth on this most interesting tour.

The chains to the N.E. are continuations of the Cantabrian range, which serpentine through Spain by Burgos, Oca, Moncayo, Molina de Aragon, and Albarracin. The fine forests called *los pinares de Cuenca* are proverbial, and rival those of Soria. Squirrels, *ardillas*, are very abundant here. The scenery in these immemorial woods and rocks is Salvator-Rosa-like, while the lakes and streams contain trout, and the hills abound in botany and geology, yet to be properly investigated.

These localities, in the 15th and 16th centuries, were densely peopled with busy rich traders in its staple, wool;

* For details, with plans, see 'Mem. Acad. His.' iii. 170; and 'Esp. Sag.' xlii. 332,

now, it is so poverty stricken, that scarcely 300 souls to the square league are to be numbered. The mountains, **Montes Orospeñani**, were the fastnesses of the brave Celtiberians, who waged a desperate *guerilla* contest against the Romans. The town was once celebrated for its splendid silver work, and the family of the Becerriles were here what the Arfes were to Leon. Alonso and Francisco Becerril both lived at Cuenca early in 1500, and by them was exquisitely wrought the once glorious custodia, in 1528-46, and described at length by Ponz, iii. 73; which, with other splendid crosses, chalices, &c., were plundered by Caulaincourt.

Cuenca is romantically situated on a peak called **San Cristobal**, about halfway between Madrid and Valencia, on the confluence of the Jucar and Huecar, and between the heights **Majestad** and **el Socorro**.*

§ 2. HISTORICAL NOTICE.

Cuenca is purely Moorish, and like Ronda, Alhama, and Alarcon, is built on a river-isolated rock. It was given in 1106 by Ben Abet, king of Seville, as part of the portion of Zaida his daughter, when she became the wife of Alonso VI. The inhabitants, however, rebelled at the transfer, and the city was retaken by Alonso VIII., Sept. 26, 1177. The campaign is detailed by Mariana (xi. 14), who records how Alonso VIII. was in want of everything at the critical moment; the site of his camp of starvation is still shown at **Fuentes del Rey**. See also the ballad '*En esa Ciudad de Burgos*' (Duran, iv. 207). The town was captured at last by a stratagem, devised by a Christian slave inside, one Martin Alhaja, who led out his Moorish master's *merinos* as if to pasture, but then gave them to his hungry countrymen. These wolves

having eaten the animals, put on their fleeces, and were taken back on all fours, being let into **Cuenca** by a small still-existing postern in the walls: from this strange flock sprang most of the *hidalgo* families of Cuenca, e.g. the Albornoz, Alarcon, Cabrera, Carrillo, Salazar, &c.

Cuenca, once celebrated alike for arts, literature, and manufactories, now only retains its picturesque position; the beautiful Huecar and Jucar (*sucro*, the sweet waters, *aguas dulces*) still come down through defiles spanned with bridges, and planted with charming walks, mills, and poplars, placed there for the artist; above topples the pyramidical eagle's-nest town, with its old walls and towers, and houses hanging over the precipices and barren rocks, which enhance the charm of the fertile valleys, the **Hoces**, below. From the suburb the town rises in terraces, as it were, tier above tier, roof above roof, up to the Plaza and the cathedral, which occupy almost the only level space, for the streets are steep, tortuous, and narrow.

§ 3. WALK ROUND THE TOWN.

Fully to appreciate the beauty of Cuenca the following tour may be taken. Proceed to the bridge of **San Anton**, which crosses the pretty Jucar at the western end of the town. Descend to the path which passes under one of the arches, and then keep along up the rt. bank of the river; just below the bridge is a ruined weir, by which the waters were once dammed up, in order to fill the stream as it passed under the cliff on which the town stands. The colour of the water is beautifully clear, with a slight greenish tint. Passing the copse of poplars and white-leaved aspens, above on the rt. rises rock-built Cuenca. Continue the walk on to the bridge **Las Escalas**, which crosses the Jucar at the other end of the town, and sketch it if you will, for it consists only of timber-beams, laid upon stone piers; but, before going over it, ascend further up the rt. bank, look back on the town and into the valley. Next cross the

* For details, consult '*Poliencomio de Cuenca*,' Petrus de Solera Reynoso, 4to., Cuenca, 1624; and '*La Historia*,' Juan Pablo Martir Rizo, fol., Mad., 1620, a curious volume, which also contains portraits of the *Mendoza*s, long its governors; refer also to '*Hechos de Garcia Hurtado de Mendoza*,' Chr. Suarez de Figueroa, 4to., Mad., 1613. '*Hist. de la Ciudad de Cuenca*,' Don Trefon Muñoz, Cuenca, 1866-7.

bridge, and ascend a zigzag pathway cut in the rock to the little *alameda*, which looks like a shelf squeezed in at the angle of the town; from thence is a striking view of the valley; continue along the pathway that leads to the summit of the ridge at the end of which the town is built; cross the table-ground until you look down upon the valley of the Huecar; about a quarter of a mile from Cuenca some steps cut in the rock lead down to a spring or streamlet which finds its way down the slopes by a devious course into the Huecar; thus irrigating numerous gardens filled with fine vegetables and fruit-trees, and feeding the creepers which mantle luxuriantly the crags and stones. The pathway which leads down to the bottom of the happy Ras-selas valley runs just beyond a tank where picturesque washerwomen congregate, forming artistic groups and colours. The Huecar is but a brook, from being so much drained off to water the gardens on the low ground near it.

As we descend, obs. the beautiful views of the bridge and convent of San Pablo, perched on a precipice, with the surrounding cliffs, rocks, and mountains; keeping a path which conducts to the level of **the Bridge**, cross it to the church of the now-ruined Dominican monastery: this viaduct, worthy of the Romans, which rivals in height and solidity the arches of Merida, Alcantara, and Segovia, rises 150 ft., 350 ft. long, connecting the broken *riscos* or rocks. It is reared on colossal piers, and was built in 1523 for the convenience of the monks by Francisco de Luna, at the cost of the Canon Juan de Pozo. Allowed to get out of repair, it has been most bunglingly mended: examine the E. face of the pier nearest the city; the modern parapet, negligently built within its original position, is considered here a very proper restoration; thus only mules and foot-passengers can pass where two carriages could formerly, and, what is worse, the approaching decay of the whole bridge is accelerated.

The façade of **San Pablo** has unfortunately been modernised with a most absurd portal. The *retablo* of the high

altar is composed of the richest jaspers; the order is Corinthian. The figures of 3 monks are placed between the pillars in the divisions. The interior of the church is simple; two bold semi-circular arches from each side of the nave, each recess containing a chapel: the groining of the roof is good; the stones are pointed or marked by yellows and gilding.

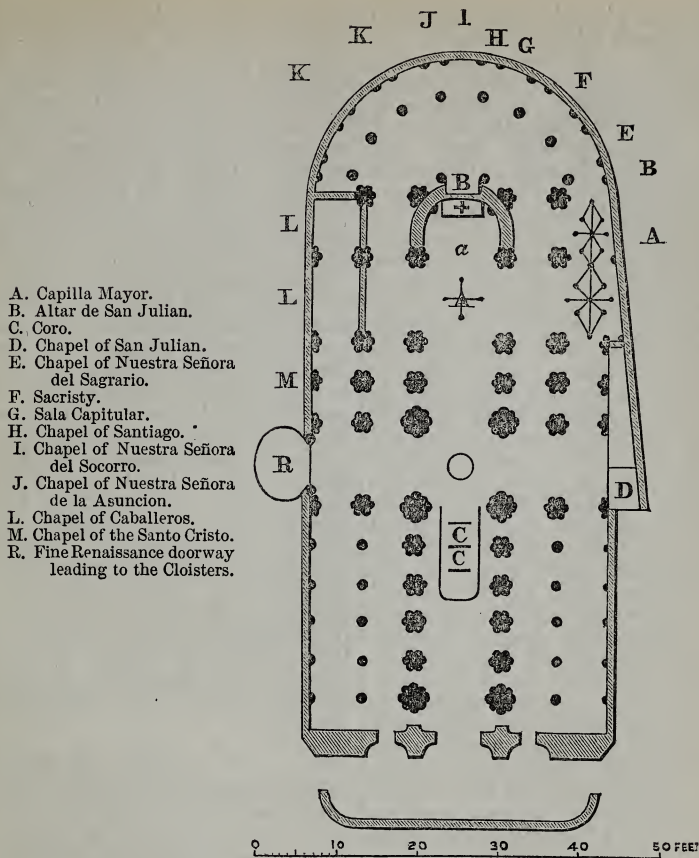
Returning over the bridge and ascending into the town you soon reach the plaza and Cathedral.

§ 4. CATHEDRAL.

The **Cathedral** was founded in 1178 by Alonso VIII., who removed to this new bishopric the ancient sees of Valera and Arcos: it was consecrated by the prelate Don Rodrigo Ximenez de Rada. The style of the edifice is simple and severe Gothic with a semi-circular E. termination. The façade fronting the Plaza was modernised in 1664-9 by a blunderer named José Arroyo, according to the order of the blundering chapter, which once was very rich in cash, although miserably poor in good taste. These Goths also painted the interior *yellow*, picked out with black; white at least would have been more appropriate, in imitation of the cathedral at Siena, and in compliment to Diego de Mendoza, a Cuencan, who then ruled so long in that city, and who now is buried in this cathedral. Of his great family was Don García Hurtado de Mendoza, fourth Marquis of Cañete, the hero of the Araucanian war, which forms the subject of *the Epic of Spain* by Ercilla.*

Look especially at the fine painted windows and the circular sweep. The apsis behind the high altar is very striking, and the mazes of columns intersect each other quite orientally, recalling the Mezquita of Cordova; the arches, semi-Moorish and semi-Gothic, spring from a bold cornice, which projects beyond the heads of the lower columns. The ornate semi-

* See 'Los Hechos,' &c., by Suarez de Figueroa, 4to., Mad., 1613.



CUENCA CATHEDRAL.

Moorish arch which forms the entrance to the high altar springs from corbels, or, to speak more correctly, from excrescences of the capitals; and a similar oriental form is preserved in the arches at the W. end of the cathedral, but they are turned from the heads of the piers in the common plan of Gothic construction. The *coro* (see plan, C), placed as usual in the centre, was unfortunately modernised and spoilt by Bishop Florez, of whose vile period are the organs and jasper pulpit; the splendid *reja*, however, and the eagle lectern, or *facistol*, are of the olden [Spain, 1882.]

time, and are masterpieces of Hernando de Arenas, 1557. The original *retablo* was removed in the last century in order to make place for the present high altar, which is indeed as fine as jaspers can make it; although classical in style, it is stamped with the academical commonplace of its designer, Ventura Rodriguez, ob. 1785. The statue of the Virgin was sculptured in Genoa; the *trasparente*, or heavy pile at the back of the altar (B), the boast of Cuenca, where it is preferred to the fine old cinquecento art, is dedicated to San Julian, once Bishop

of Cuenca, who, with San Onorato, is the honoured tutelard of this city. The jaspers are very rich and the bronze capitals costly; the green columns were brought from the **Barranco de San Juan** at Granada, the *urna*, with the statues of Faith, Hope, and Charity, were wrought at Carrara, in 1758, by Francisco Vergara, a Valencian settled in Italy. The cost of transport from Alicante was enormous; but they are academical commonplace inanities, without life, soul, or sentiment. As Cuenca is placed in a jasper district, the Cathedral is naturally adorned with this costly material: all the chapels deserve notice; look particularly at the *artesonado* roof in the long, low **Capilla honda del Espíritu Santo**, behind the high altar, and nearly opposite the *trasparente* (B); it is the finest in Spain. Beginning, therefore, from the W. door at the third chapel to the rt., obs. the portal and *reja* of the glorious **Capilla de los Apostoles**, which is built in rich plateresques, with a Gothic-ribbed ceiling of a most beautiful stone from the neighbouring quarries of Arcos. Passing the classical retablo, obs. a smaller altar of the time of Philip II., with a much venerated image of *la Virgen de la Salud*. Advancing near the gate to the bishop's palace is the **Capilla de San Martin**, with a good altar and carvings, and four remarkable sepulchres of the early prelates, Juan Fañez, a descendant of the Fidis Achates of the Cid, and those of Lopez, Pedro Lorenzo, and Garcia.

The plateresque Portal or entrance into the cloisters (R) rises 28 ft. high, and was wrought in Arcos stone by Xamete in 1546-50, and, as is inscribed on labels, at the cost of the Bishop Sebastian Ramirez, ob. 1536: see his tomb. Some suppose this Xamete to have been a Moor, inferring so from the name *Xamete*—Achmed: at all events he must have studied in the Cellini school of Italy, and ranks as a rival of Berruguete and Damian Forment. This arch is a thing of the age when the revived arts of paganism wrestled with Christianity even in the churches: here we have saints and

harpies, lions, virgins, tritons, vases, flowers, allegorical virtues, &c., all jumbled together, but forming in the aggregate a whole of great richness and cinquecento effect: all, alas! has been sadly mutilated and whitewashed. It must once have been superb. The architect will remark a peculiar construction of arch; the fluted columns of support rest on brackets let into the wall, the lower portion of the ornamental work much injured.

The Cloisters are in a different style, having been built in 1577-83, by Juan Andrea Rodi, with the fine stone from the neighbouring quarries of *la Hoz*. The simple *Doric* of Herrera was then in vogue, which contrasts with the pseudo-classical frieze at the E. end, the work of another hand and period.

Obs. the Burial-chapel of the **Mendoza**s, in form a Greek cross with a cupola, while the Corinthian high altar is adorned with paintings and sculpture, the monuments enriched with jaspers and arched niches being ranged around: obs. that with marble columns, of Doña Ines, and that of Diego Hurtado, viceroy of Siena, ob. 1566. From the cloisters you may ascend to the **Secretaria**; the view from the *muralla* of the cathedral is charming.

Next visit *la Capilla de Nuestra Señora del Sagrario* (E), with its superb jaspers, and obs. the miraculous image which aided Alonso in his victories. The exquisite façade to the **Sala Capitul**ar (G) is worthy of Xamete; notice, in this gem of the cathedral, an arch of the richest plateresque, which displays a marvellous power and variety of invention. The admirable walnut doors, carved with St. Peter, St. Paul, and Adoration of the Kings, are attributed to Berruguete, but the Transfiguration is by an inferior hand; they are in good preservation; the walnut *silveria* is also excellent.

The chapel of **San Juan** (D) was founded by the Canon Juan de Barrera, and has a fine Corinthian *reja*, with cherubs and armorial shields.

The **Capilla de Santa Elena**, opposite the *trasparente*, has a beautiful

portal and good walnut *retablo*. On the left side of the cathedral is the shabby little chapel of **San Juan Bautista**, with paintings in the *retablo* by Cristobal Garcia Salmeron, who, born in 1603, became pupil of Orrente, and adopted Bassano's style, especially in his Nativity, the Baptist preaching, and in our Saviour mocked, above it. Obs. the *reja* in the chapel of the Muñoz family. The **Capilla de los Caballeros** (L), so called from the tombs of the Albornoiz family, although it somewhat encumbers the body of the cathedral, is very remarkable; the door is such as becomes the entrance of a chamber of death, being ornamented with a celebrated stone skeleton; read the inscription, *Sacellum militum*, &c. The *reja* is excellent, so likewise are the two windows at the E. end, which are richly painted and decorated with armorial blazons. The pictures in the *retablo*, of the date 1526, were given by the Prothonotary Gomez Carrillo de Albornoiz, who had lived long in Italy; they are painted in panel by Hernando Yañez, an able artist, whose works are very rare in Spain; he is said to have been a pupil of Raphael, but his style is more Florentine than Roman. The chapel, however, is dark, and the pictures blackened by smoke; obs. the Crucifixion; the Adoration of Kings—the Mother and Child are quite Raphael-esque. Among the many grand sepulchres notice that of the great Cardinal Gil Carrillo Albornoiz, and friend of the gallant Alonso XI., whose Life has been written by Baltazar Parreño, '*Historia de los Hechos*,' &c., 8vo., Tol., 1566, and also by Juan Gines de Sepulveda, 4to., Bolonia, 1612. Observe also the tomb of his mother, Teresa de Luna, and the fine military figure to the l. of the high altar. There are other works by Xamete in the chapels of San Fabian, San Sebastian, San Mateo, and San Lorenzo.

§ 5. BISHOP'S PALACE; OLD HOUSES.

Near the cathedral in the **Bishop's Palace**, with a portal of mixed Gothic,

and a fine saloon inside called from the tutelar de **San Julian**, which, with the rest of the house, the invaders pillaged completely. Many of the oldest parish churches are built on the walls, and thereby add to their irregular and picturesque effect. The interiors have for the most part been sadly modernised by the once rich clergy, who tortured their fine woods into Churrigueresque and gilt gingerbread. The tombs of the Montemayors are now in the old parish church of **Santa Maria**; one is dated 1462, another in the plateresque taste of 1523 is enriched with the recumbent figure of Don Juan in sacerdotal costume. In the church of **San Juan Bautista**, now pulled down, was the tomb of Pedro Inca, the last descendant of the Peruvian kings who died at Cuenca.

The curious old **Casas Solares**, or family mansions of the *Conquistadores*, are now desolate, and their armorials remain over the portals like hatchments of the dead: the interiors were gutted by the French. Many of these houses are picturesquely built over the declivities, such as the Alcazar of the *Mendozas*, which towers over the Jucar: obs. the houses of the Priego and Carrillo families, and some others in the **Calle de Correduria**. The now unused mint was built in 1664 by José de Arroyo. The Franciscan convent was erected in the 12th centy. by the Templars. The position of the *Carmelitas Descalzas* hanging over rock and river is fine, so also is that of **San Pedro de Alcantara**, which is placed near the Jucar outside the town. Cuenca was once remarkable for its colleges, printing-presses, manufactories, arts, sciences, and industry, all of which was so utterly swept away by the invaders as to make the historian Toreno (xx.) wonder how a nation so civilised and humane could select for destruction the works of Spanish piety and learning.

There is a good **Instituto Provincial**, established in a modern building near the bridge of Trinidad. The excellent laboratories were destroyed by the Carlists in July 1874. This unfortunate town suffered to a great

extent during the last Carlist war. On the 17th March, 1873, the Carlists surrounded the town, and after a struggle which lasted 7 hours, they left, after carrying away 69,000 dollars from the bank and principal inhabitants. In February 1874, they robbed in the province 50,000*l*. The town, which in the mean time had fortified itself, was besieged by the Carlist army, commanded by Don Carlos's brother, Don Alfonso, and his wife Da. Blanca. On July 3, 1874, by the help of a double treason, they entered the town in the upper and lower part, and committed every atrocity. They burnt the archives, and Da. Blanca urged the troops on to sack the town.

Cuenca, in its good old times, produced great men of varied excellence. Among her worthies may be named Mendoza and Gil Albornoz, generals and prelates; the artists Becerril, Xamete, Yañez, and Mora, the best pupil of Herrera. Here were born Figueroa, the poet, and Alonso de Ojeda, the friend of Columbus; and last, not least, Lope de Barrientos.* The city bears for arms, "gules, a sacramental chalice, with a star of eight rays argent."

§ 6. EXCURSIONS.

Excursions around Cuenca. Sportsmen who venture into the wild hills should take a local guide and attend to the provend.

Excursions are numerous and full of attraction for the geologist, lover of lakes, angler, and sportsman: nowhere is the deer-stalker more likely to pick up a stag or two than in the woods about **Val de Cabras**, which he may make his head-quarters: there is no *posada*, but he can be lodged at a private house at the end of the town. If there is venison in the neighbourhood, he will be sure to fall in with some in the mountains near the **Nacimiento del Tajo**, about 17 m. off: he may make his *rough* head-quarters at **Poyatos**, near the river Escabas: attend to the provend. At **Buenache**, 7 m., in its

pine-clad valley, is the singular **Cueva del Judío**; and at **Ballesteros**, 7 m. south of Cuenca, is a black loch, called **la Laguna Negra**, which is said to have a subterranean communication with that of **Fuentes**, some cattle drowned in one having reappeared in the other. Another lake called **el Pozo Airon**, distant $3\frac{1}{2}$ m. from **Almarcha**, is said to be bottomless. There a Don Buesso, according to legend, threw in 24 of his mistresses stark naked, one of whom pulled him in after her. These waters nevertheless have in them neither fish nor mermaids. Visit the stalactite cave called **la Cueva de Pedro Cotillas** (taking torches), which lies about 10 m. up the delicious valley of the Huecar, near **La Cierva**, where fine violet jaspers are found. The waters of the Huecar possess a peculiarly fertilising quality, as its garden fringes evince. The whole route to **Palomera**, 7 m., in its valley is ever verdurous from perennial *fountains*, by which Cuenca is well supplied with water; they were set in action by an excellent hydraulist in 1538, named Juan Velez. The **Fuente del Frayle**, near Palomera, is more worthy of an Egeria than a friar. The mills on these streams, the pines and rocks covered with wild flowers, are truly picturesque.

6 m. from Cuenca is the extraordinary natural phenomenon of **La ciudad Encantada**—it is well worth a visit, *but by no means go without a guide*. Over a large track of land the waters, containing large quantities of lime dissolved by the carbonic acid which they carry, deposit this upon the horizontal strata, and have thereby produced the most wonderful and fantastic effects of ruined palaces and every variety of natural forms. For further detail consult 'Botella on Cuenca,' 'Boletín Soc. Geográfica,' and local histories.

The botanist and angler will also ascend the Jucar, although the fish are shy from eternal poaching. The valley soon widens and becomes quite Swiss-like; about a mile up are the **Fuentes del Rey**, where Alonso was encamped: above this, a clear trout-stream waters the plain, having issued

* Consult 'Biografías de Cuenquenses Ilustres,' Fernin Caballero, Madrid, 1870.

from its mountain-sources. 7 m. on is the **Val de Cabras**, famous for pines, which are floated down the Tagus to Aranjuez in order to supply Madrid with building timber. At **Buenache** the purple jaspers vie with those of yellow and purple, which are found at the **Hoya de Machado**, 9 m. S.E. of Cuenca, where visit the **Cueva del Judio**. The *Pinus Halepensis*, called *Alvar* by the woodmen, is very abundant. $5\frac{1}{2}$ m. higher up is **Una**, 17 m. from Cuenca, with its *laguna*, or lake, which, being preserved, is well stocked with trout; on it is a movable island. Near here are some coal mines, one of which is of a fine jet or *azabache*.

ROUTE 6.

CUENCA TO VALENCIA, BY MINGLANILLA.

A railway is in course of construction, which will unite **Cuenca** with **Valencia**. There is no diligence service at present, but a tartana may be hired or the road ridden. This excursion is full of interest to the artist, angler, and geologist. As horses and mules are not easily procured at Cuenca, secure them as soon as possible.

There is a short cut to **Minglanilla**; it runs over bad roads through pine-woods by **Campillo** (Pop. 3400), 39 m., where there are two tolerable *posadas* (those who find this too long a day's ride, may sleep the first night at **Almodovar del Pinar** (Pop. 834), 26 m.); from **Campillo de Altobuey** to **Minglanilla** it is $10\frac{1}{2}$ m.

The longer ride is, however, the more picturesque, and it passes through **Alarcon**, which no artist or archeologist ought to miss. By this route you

ford the **Rio Moscas** before reaching **Valera**, a see under the Goths (Pop. 1094); it has a ruined castle and some degraded antiquities: at **Buenache** its cave may be visited. *Here the diligence may be taken to Valencia*. Thence to

Alarcon. Posada tolerable. Pop. about 832. This most picturesque and truly Moorish city is named, some say from **Alaricon**, the city of **Alaric** the Goth. The city is built like a miniature Toledo, on a craggy peninsula, hemmed around by the Jucar: it can only be entered from a narrow neck of land to the E., which has been likened to the handle of a frying-pan, a comparison more apposite than elegant. The land approach is still guarded by ruined Moorish towers and an **Alcazar**; the crumbling walls, gates, and bridges, the steep ascent into the town, with the gardens, water-mills, defiles, and river below, offer choice bits for the artist. This once important town contains five noble parish churches, whose richness contrasts with the present poverty. **Santa Maria** has a façade of the time of Charles V., with a Gothic interior. The **San Juan** has a Doric front, and has or had a splendid custodia, made by Christobel Becerril, 1575. The façade of the **Trinidad** is ornamented with arms and scroll-work of the best time of Ferdinand and Isabel, but the inside has been modernized: **Santiago** has an ancient portal with the mounted tutelar: in **Santo Domingo de Silos** is a good classical high altar. **Alarcon** was taken from the Moors in 1177 by Fernan Martinez Zevallos, whose descendants hence bore the title of *Señores de Alarcon*; and it was to Hernando, one of them, that François I. was delivered in charge after the defeat at Pavia. His Commentaries, '*Los Hechos*,' &c., fol. Mad. 1665, with a fine portrait, are truly chivalrous and interesting. This city, in July 1195, was the scene of such a tremendous battle between the Moors and Alonso VIII. of Castile, that the year became a date among the former, *Amu-l-Alark*.

Villanueva de la Jara is placed, as

its name implies, in a region of *cistus*. *Iniesta* (broom) indicates on its slope a similar botanical position; indeed these desolate districts are covered with rich aromatic underwood, in which the bee and *feræ naturæ* delight and multiply. The *parroquia* at Iniesta is fine; the portico and Doric façade of the Casa del Ayuntamiento is good. Pop. 3500. 7 m. E. is a sanctuary of the *Virgin of Consolation*, in a sweet spot, much visited by pilgrims every September 21st.

Minglanilla: Posada del Sol. Pop. about 2193. The salt-mine lies N.E. from the village, in the bottom of a deep dell in the hills, and is rather a quarry of salt than a mine, for the mineral is a pure deposit: it may be compared on a smaller scale to the salt-mines at Wieliczka, near Cracow,* or at Metzkaya Zastchita, near Orenburg, in Russia. It seems to be inexhaustible; the working affords occupation to the neighbourhood. A permission to visit the place is readily granted. The walk in and out will take an hour, or at least 20 minutes each way: you must calculate on $2\frac{1}{2}$ or 3 hours for the whole excursion. It is worth while to pay for some torches, as, when lighted up, the subterranean galleries sparkle like Aladdin's cavern of jewels, and by placing them in different spots the extent of the shaft is best perceived: you descend by a staircase some 300 feet, leading to the most interesting parts of the mine. The works are now carried on in a regular and scientific manner; large halls have been formed which resemble lofty crypts, with roofs rising in pointed arches; the sides are cut into massive square piers, between which open arches lead into other aisles: the effect is that of a darkened cathedral. Many vast halls are being formed in the solid salt by knocking away the floors of the galleries above, and thus throwing the two stories into one; the usual level is about 300 feet from the surface, but there are galleries much below that, although not worked now. The mine has been excavated since

the time of the Romans, whose shafts were narrow, and by no means so economical or well ventilated as the present system of hollowing out spacious openings. The salt is as hard as rock, insomuch that a beam inserted horizontally into their walls to the depth of 6 inches would support almost any weight. It is cut with pickaxes and with difficulty: when in block it seems almost black in colour, and only appears white where water, having perforated through the roof, forms stalactites. It is exceedingly pure: very small quantities of prussiate of copper are occasionally found in it. The salt lies in one enormous block, and not in scattered strata as at Hallein. The mine is usually worked during 3 months, December, January, and February; the miners during the rest of the year find a livelihood by agricultural employment; they are paid by piece-work, about one *cuarto* the *arroba*. The average annual quantity is about 50,000 fanegas, but it merely goes to supply the demands of the neighbourhood, from the want of roads and means of transport. There is a large storehouse near **Minglanilla**.

On quitting the village the road crosses over the wild **Contreras** ridges amid most picturesque rocks and mountains into a wooded game country, and so on to

24 m. **Utiel** (Pop. 8067), which is entered by a fine avenue of trees. The road then to

7 m. **Requena**. Posada tolerable. Pop. 13,419. This ancient city occupies an almost impregnable position, and is situated near the river **Oleana**. Obs. the tower of the Ch. of San Salvador.

Soon after leaving Requena, the road enters the rocky mountainous district called **las Cabrilas**, which separates the province of Valencia from Castile.

24 m. **Chiva**. Pop. 4226. This city, placed in the centre of a fertile district, is built at the foot of a hill crowned by an old castle.

15 m. **Mistala**. Pop. 1203. The road now enters the **Huerta** of Valencia.

2 m. **Valencia** (see Rte. 123).

* See Murray's *Handbook for S. Germany*.

ROUTE 7.

CUENCA TO MADRID, BY SACEDON.

There is a good carriage-road from Sacedon to Guadalajara, from thence by rail to Madrid; but the mountain portion of this route is a wild bridle-road, and it can only be travelled on horseback, and almost without accommodation; take, therefore, a guide, and attend to the provend.

25 m. Tragacete (Pop. about 910), the only halting-place for the first night, lies below an eminence in a valley girt with hills, and watered by the Jucar, which rises near it; here are found rock crystals.

The next day's ride plunges into the gnarled and tangled *sierras* of Albaracin and Molina de Aragon; crossing the Cerro de San Felipe at Fuente Garcia, which is their nucleus, the Tagus rises in its snow-girt cradle from a small fountain, *el pie izquierdo*: the situation is romantic. The valley is hemmed in with the mountains and the Muela de San Juan, or the jaw of St. John, on the heights of which snow remains for eight months of the year. The Tagus flows W., whilst on the opposite ridge rises the Cabriel, a tributary of the Jucar, both excellent trout-streams. These central mountain alembics furnish many other rivers besides the Tagus. The Turia, or Guadalaviar, *Wada-l-abyadh*, "the white river," rises in the Muela de San Juan and flows to Valencia; the Mesa, a fine trout-stream, rises opposite in the Fuentes de Jarava and flows into Molina de Aragon, and then into the Tagus. (Among other good fishing rivers is the Escabas, which rises in the Cerro Canales, near Tragacete, and flows by Priego to join the Guadiela). The evidences of volcanic action are everywhere manifest, for many lakes are formed out of previous

craters, such as those of Barbagada, Mintrosa, Cabdete, and Valmore.

Leaving Tragacete, cross the Cerro de San Felipe into the broken country and pine-woods of

16 m. Checa (Pop. 1686), prettily situated on the Cabrilla. The old ruin, the Castil-Griegos, on its hill-peak, and rocky country, is worth sketching and exploring; thence to Tremedal, which lies to the rt. near Orihuela, long famous for its pilgrim shrine and heaven-descended image. The French, under Henriod, sacked Orihuela, Nov. 25, 1809, and blew up the sanctuary, but the image was concealed by a peasant, and after the destroyers retired, was brought back in pomp (Toreno x.).

8 m. Peralejos de las Truchas (Pop. 736), a name which makes the trout-fisher's mouth water, is a good halting-place.

Now we enter the mineral-water district. When at Beteta visit la Cueva de los Griegos, whose dripping waters have a petrifying quality; at Los Baños de Rosal is a warm ferruginous rose-tinted spring, with a fountain of sweet water, which issues from underneath the hermitage of this Virgin of the rosebush.* The waters have been analysed.

9 m. Beteta—Arabicè "Splendid"—(Pop. 522) on its hill where it cannot be hid, still preserves portions of its Moorish walls and alcazar. The chief baths are at Solan de Cabras. The best bath, which has been patronised by royalty, is dedicated to San Joaquin. The locality is oval in form and inclosed by pine-clad hills and watered by the Cuervo, a good trout-stream and tributary to the Guadiela. The mineral spring rises under the hill Rebollar. Early in the 16th centy. some shepherds observed their goats dipping themselves when afflicted with cutaneous complaints, and, by following their beasts' example, discovered the secret. The bathing season is from June 15th to September 15th, when the waters are used both internally and externally: their taste is subacid, with

* See 'Noticias,' 4to., Domingo Garcia Fernandez, Mad., 1787.

a mean heat of 17° above zero, Réaumur. They are slightly unctuous to the touch, and contain petroleum and hydro-chlorates of soda and magnesia, combined with carbonic acid gas. (From these baths there is a road to **Madrid**; they may also be approached from **Cuenca**; in the summer a diligence goes daily to Sacedon.)

13 m. **Priego**. Here there is a large and tolerable *posada*. Pop. 1982. This place is beautifully situated on an eminence above the trout-stream **Escabas**, near which are also many *montes y dehesas* that abound with stags and game, especially the district near the truly sequestered **Desierto**, a convent founded by Charles III. Seated at the foot of the Sierra, this town combines the productions of hill and plain, and is a good quarter for the artist and sportsman. The bread, mutton, and wines are excellent and cheap. **Priego** has a ruined castle, an old Gothic church, and a new one begun by Miguel Lopez, with a rustic belfry in the Brunelleschi style. Near it the beautiful **Trabague** flows into the **Guadiela**, when the united clear sea-green waters wind into the **Tagus** through red sandstone rocks, with charming artistical bridges and mills. After passing decayed **Alcocer**, the country alters in character, and we quit the basin of the **Guadiela**, and strike across to

18½ m. **Sacedon** (Pop. 1869); it is placed in a picturesque hill-girt valley on the clear **Tagus**, with a well-built imposing church. The warm baths, the ancient **Thermida**, are much frequented in the season from June to September. The mineralogy in the vicinity is highly interesting.

*The traveller can here take the diligence to **Guadalajara**, and thence rail to **Madrid** (see Rtes. 149 and 2).*

ROUTE 8.

CUENCA TO TERUEL. 64½ m.

Attend to the provend, and take a local guide, for the country is wild, and the roads rough and intricate, but they lead into districts the joy of the sportsman and geologist. This country, a portion of the **Idubedan** chain, is of a truly alpine character; the roads are rough and wild, the pine-forests tangled, the fossils and petrifications infinite. It is the mountain alembic or source of many rivers.

5 m. **Buenache de la Sierra**. Pop. 248.

10½ m. **Beamud**. Pop. 583.

10 m. **Tragacete**. Pop. 1411. Near this village the **Muela de San Juan**, the highest peak of these mountains, rises some 5280 ft. (see Rte. 7).

11 m. **Frias**. Pop. 674.

10½ m. **Albarracin**. Pop. 2168. This city of **Aben Rázin** is a wild mountain town, built, with its cathedral, beneath an eminence on which the older city stood, as its walls and ruins denote. The broken **Barranco** of the **Guadalaviar** is picturesque; here the winter's snows and cold are severe. The pine-woods provide fuel for numerous *ferre-rías* or smithies, in which the abundant iron-ores are as rudely smelted as in the days of the Celtiberians. The air is scented far and wide with the perfume of wild flowers. The honey is delicious, and **Moya**, with the hills near the **Cabriel**, are the **Hymettus** of Spain; from hence probably came the *mel excellente hispanicum*, which is lauded by **Petr. Arbitr.**

17½ m. **Teruel**, situated in **Aragon**, is the chief town of its province. **Fonda de las Diligencias**, in the **Paseo del Ovalo**, indifferent; **Casino**, in the **Casa de Marsilla**. Pop. 9482. Seen from

afar, with its old walls, gates, and Aragonese towers, the city has an imposing look; it rises above its well-wooded *Vega* on the *Turia*, which is here joined by the *Alfambra*, a river fertile in fossils, and both are good fishing-streams. The interior of the town is solid and gloomy. The Cathedral, raised to a see in 1577, is dark and much disfigured by stucco and Churrigueresque. The Corinthian stalls in the choir are good, and still better is the cinquecento *retablo*, a noble work by Gabriel Yoli, a French sculptor, who flourished here about 1538. Obs. also the portal and columns of the splendid *Capilla de la Epifania*; to the rt. of the transept is a picture of the eleven thousand Virgins, by Antonio Bisquert, 1628, a rare Valencian artist, by whom is a *retablo* in the *Capilla de los Reyes*. The *reja del coro* is fine; look also at the two fine *Custodias*, especially the one in the form of a temple. In the sacristy, among other fine things, obs. a statue of a Magdalen of silver. In the *Sala Capitular* there is a curious mummified bust of the Anti-Pope Sanchez Muñoz, which is kept in a glass case. The bishop's palace has a grand *patio*, although the upper *corredor* offends from having more pillars than the under ones, which thus are placed on crowns of the arches. In the *Parroquia de San Pedro* is a fine *retablo*, of the natural colour of the wood, by Yola, with pictures of the tutelars, San Joaquin and Santa Teresa, by Bisquert. All those whose hearts have ever been touched by the tender flame of love should visit the cloisters, in which are preserved the remains of the "lovers of Teruel," so familiar to readers of Spanish plays. The names of these Peninsular Heloise and Abelard were Isabel de Segura and Juan Diego Martinez de Marcilla. They died in 1217, and their skeletons, the grand lions of Teruel, were brought here in 1708.*

In the *Ch. of Santiago* is a *retablo* and dead Christ by Bisquert, who

evidently formed his eclectic style on Ribalta, the Carraccis, and Sebastian del Piombo: Bisquert died in 1646 from grief that Francisco Ximenez should have been chosen instead of himself to paint the "Adoration of the Kings," in the cathedral. His works are very rare, scarcely known in Spain, and absolutely unknown out of it. The *San Salvador* contains a miraculous image, *el Cristo de las tres manos*, and a huge skeleton, much stared at by the natives.

The former *Colegio de Jesuitas*, now the *Seminario Auxiliar*, is a fine building. Look carefully at the aqueduct, *los Arcos de Teruel*, which is worthy of the Romans in form, intention, and solidity. It was raised in 1555-60 by a most skilful French architect named Pierres Bedel. The antiquarian should notice the Moorish watch-tower San Martin, near the gate *Andaquilla*, and the other tower called the *Fondeadera*, both decorated with tiles, to the N. of the city. Teruel bears for arms its river, a bull (*Toro*, Teruel), and a star, and 2 cannons above it. *Diligences daily to Valencia, Siguenza, and on alternate days to Zaragoza*. Railway projected to Zaragoza.

We are now in the centre of the volcano-disturbed district. At Caudete and Concud, 3 m. distance, are some of the largest bone deposits in Europe. The bones are found in every possible state, fossil and otherwise, and it has been conjectured, from the number of human remains, that some great battle must have been fought here: the *Cueva Rubia*, a Kirkdale on a large scale deserves particular investigation.

* See 'Los Amantes de Teruel,' by Perez de Montalban; ditto Juan Yaque de Salas, 8vo., Val., 1616; and drama by Juan Eugenio Hartzenbusch.

ROUTE 9.

TERUEL TO CALATAYUD, BY DAROCA.

This was the old Roman road from Tarragona to Bilbilis, and that taken by Martial (x. 104): nor are matters much changed, as you may "perhaps" (forsitan, as he says) be able to do the same distance in a *coche* in the same time that he did.

After crossing the bone and fossil district, the road follows the Jiloca, which rises near Cella, a hamlet, whose *parroquia* contains an excellent *plafond retablo*. The road then continues through Torremocha and Villafraña de Campo to

34 m. Monreal (Pop. 2028). It was founded in 1120 by Alonso I. of Aragon, as a check upon Daroca, which he did not take from the Moors until two years after.

22 m. Daroca. Fonda de la Aurora, Parador de las Diligencias. *Diligences daily from Zaragoza to Teruel*. Pop. 3221. The name *Dar-Auca* indicates more clearly that it was once the *Douar* or residence of the tribe of *Auca*, than, as some say, of a Roman family of that name; now it is the chief place of the fertile basin of the Jiloca, and of a district abounding in corn and wine. The position is very fine, placed in a hill-girt valley, around which arise eminences defended by Gothic walls, old castles, and crenelated towers; these follow the irregular declivities, and command charming views. The gates are most picturesque. The *Puerta Raja* is covered with glazed tiles, imbrex, green, yellow, and blue. The upper part was decorated with three vases of pottery of the same colours, which were pulled down and broken by the Carlists, with most of the upper part of the doorway, in 1874. This gateway is flanked by

two turrets of the 14th centy. Daroca, lying as it were in a funnel, is much liable to inundation: hence a tunnel has been cut, by which an outlet is afforded to the swollen waters; the passage, when dry, is used also as a road. This work of truly Roman antiquity and magnificence was executed in 1560 by Pierres Bedel, the same able Frenchman who raised the Teruel aqueduct. The tunnel is 2340 ft. long, 24 ft. wide, and 24 ft. high.

Visit the *Colegiata*. It was built by Juan II. of Aragon, who died in 1479, and was altered in 1587 by Juan Marron, who wrought the Corinthian portal and the bas-relief of the Misterio. The tower of this fine ch. is older, it was raised in 1441 by the Queen of Alonso V. The chapel, in which the relics of the Santos Corporales are guarded, has a cinquecento *retablo*. Over the high altar there is a *retablo*, with black marble Salomonic columns, and an Ascension of the Virgin, sculptured in 1682 by Francisco Franco. The *Puerta del Perdon*, the primitive door of the ch., has a sculptured relief of the 13th centy. Ask to see in the *Colegiata* the stand for a Custodia, made in the form of a triptych, in silver, enamelled with the arms of Aragon. It is believed to have been a gift of Jaime I. 13th centy.

In the sacristy there are some good early German pictures.

Daroca has several other parish churches. In that of *San Juan* there are excellent paintings on panel. In that of *Santo Domingo*, several silver crosses and good early paintings. The parish church of *San Pedro* was pulled down in 1854. One of its fine Moorish wooden doorways, 14th centy., has been deposited in the Archaeological Museum at Madrid. Visit *Santiago*, whose façade is handsome, while inside is a picture of the battle of *Clavijo*, by Ambrosio Plano, a native artist. In the tower of the ch. were contained in iron closets the archives of the municipality of Daroca. These and other ancient documents are now deposited in the *Archivo Histórico* at Madrid. Notice the Greco-Roman fountain opposite the *Trinidad*, with

20 jets of water, which flow night and day. The botanist in these parts will find a wide and hitherto almost uninvestigated field; the fruit is excellent, especially the pears called *pera pan* and *cuero de dama*, and the *camuesa* apple.

Daroca bears for arms "*six Hostias*." It assumed these bearings in lieu of its former distinction, six geese, the canting *Ocas*; and it asserts in its motto—*non fecit taliter in omni orbe*—that this miracle is the only one and singular.*

Those who are pressed for time may leave out **Daroca** altogether, by turning off at **Lechago**.

South of **Daroca**, in the plain of **Bello** and by the road-side, is its brackish lake **la Gallocanta**, near which barilla, saxifrage, and other salitrose plants abound. The waters of this lake **Gallocanta** rose Sept. 11, 1854, and overflowed the causeway and walls of **Daroca**; the tunnel proved insufficient; the country below was devastated, and the fountain of **San Pedro** carried away. Beyond it lies **Villar del Saz**, where there are iron-mines which furnish for **Calatayud** a mineral of immemorial celebrity.

Those who do not wish to go to **Calatayud** may cut across 48 m. by **Carineña** (Pop. 2920), in whose cereal *campo* the fine wines *el ojo de gallo* and *blanco imperial* are grown, which form the usual beverages of **Zaragoza**. A rly. is planned from **Cariñena** to **Zaragoza**.

Molina de Aragon lies 30 m. S.W. of **Daroca**. Pop. 3008. It is the capital of its *Señorio*, or Lordship, conquered in 1129 by **Alonso el batallador**, and incorporated with the Castilian crown by the marriage of the heiress **Maria**

* The reader who wishes for all the authentic details of the legend must consult 'La Historia de los Corporales,' Gaspar Miguel de la Cueva, 8vo., Alcalá, 1553. The tale soon went into a second edition, 8vo., Zaragoza, 1590; see also 'Historia del Divino Misterio,' Diego Dormer, duo., Zaragoza, 1635; 'Disertacion Histórica,' Dr. Gil Lissa y Guevara, 4to., Zaragoza, 1690; 'Historia,' Man. Ortigas, 4to., Zaragoza, 1645; the 'Rasgo' of Moya, p. 113; 'Corónica de España,' Beuther, Valencia, 1604, ii. 42.

with **Sancho el Bravo** in 1293, and the king is entitled the *Señor*. The city lies with a S. aspect on a castle-crowned slope over the Gallo, an excellent trout-stream, and is protected by its ancient walls and Alcazar from the N. winds. Near the city are hydro-sulphuric mineral baths.

Calatayud. (See Rte. 149.)

ROUTE 10.

TERUEL TO VALENCIA, BY SEGORBE.
80 m.

Diligences daily to **Murviedro**, thence rly. to **Valencia**.

10½ m. **Valverde** (Pop. 277) is placed on a chilly eminence. The Ionic portal to the parroquia is of the date 1591.

8½ m. **Sarrion**. Pop. 2493. Here is a mineral fountain, called **la Escale-ruela**. Crossing the rugged **Javalambre** chain, leaving the **Pena Golosa** to the l., is **Alventoso** on its rocky wind-blown knoll, placed over a dip well watered by the confluent of the **Mijares**; thence over a wild, rough country we enter the province of **Valencia** at **Barracas**, whose hills, as well as those of **La Piña**, abound in game. Soon descending into the pleasant fertile **Huertas** of **Gerica**, cold **Aragon** is exchanged for genial **Valencia**.

22 m. **Gerica** (**Jericho**), Pop. 3084, with a ruined castle, is placed under a slope on the banks of the **Palancia**, which is here crossed by a good bridge, built in 1570 by **Juan de Muñatones**, bishop of **Segorbe**. Many Roman inscriptions are found in this district.

The *parroquia* has an elaborate stone portal.

7 m. **Segorbe**. Pop. 8022. Segorbe, considered to have been the Segobriga Edentanorum, rises in its valley above the Palancia, surrounded by gardens, which, under a beneficial climate and copious irrigation, are incredibly fertile. The view from the rocky pinnacle above the town is charming. Segorbe was taken from the Moors by Don Jaime in 1245.* The edifice is not remarkable, but has a *Retablo* of the Joanes school and a good cloister. Parts of the ancient castle and walls were taken down to build the *Casa de Misericordia*. The limpid *Fuente de la Esperanza*, near the Geronomite convent, gushes at once a river from the rock; the water has a petrifying power. **San Martín de las Monjas** has a Doric façade; inside is the tomb of the founder, Pedro de Casanova; inquire for the fine Ribalta, the Descent of Christ into Hades. In the *Seminario* is the tomb of the founder, Pedro Miralles; his effigy kneels on a sarcophagus, on which some of the events of his life are sculptured. Remains of Roman walls and cisterns are preserved; and some Doric pillars are let into the house of the Duke of Medinaceli. Near the town is the suppressed Carthusian convent of **Val de Cristo**, with its picturesque paper-mills.

7 m. **Torres Torres**. Pop. 777.

7 m. **Murviedro** Stat. *Inn*: Posada de San Joaquin. Pop. 6208 (see Rte. 107 for the rly. route to Valencia).

18 m. **Valencia** Stat. (see Rte. 101).

* There is a history of the cathedral, *antigüedades*, &c., by Francisco de Villagrassa, 4to., Valencia, 1664.

ROUTE 12.

MADRID TO TALAVERA DE LA REINA.

Stat. at Atocha. 2 trains daily in 6 hours. 27 m. For description of route to **Cabañas**, see (Rte. 74) Madrid to Cáceres and Portugal.

Visitors wishing to go to **Toledo** from **Talavera** may leave **Cabañas** by diligence daily, which meets the trains to Madrid.

3 m. **Cabañas** Stat. Pop. 525.

3 m. **Bargas** Stat. Pop. 3638.

5 m. **Villamiel** Stat. Pop. 562.

3½ m. **Rielves** Stat. Pop. 376.

3½ m. **Torrijos** Stat. Pop. 3206. In the parish ch. are two interesting plate-resque doorways. In the palace of **Altamira**, built by the Duke of Maqueda, there are 4 fine saloons, decorated with arabesque work and fine ceilings.

6 m. **Santa Olalla** Stat. Pop. 1653.

3 m. **Erustes** Stat. Pop. 203.

4 m. **Illan Cebolla** Stat. Pop. 2112.

A fine palace of the Duke of Alba is near the village.

3 m. **Monte Aragon** Stat. Pop. 658.

8 m. **Talavera de la Reina** Stat. *Inn*: Posada de las Pijorras,—bad. Pop. 9666. This once flourishing, but now decayed city—**Tala-Briga**—is charmingly situated upon the river Tagus, in the midst of a verdurous *vega*. Remains (the oldest of which are Roman) exist of a triple circumvallation; the *Torres Albarranas* were built (937) by the Moors. Obs. the arch of **San Pedro**, and the irregular **Plaza**, with red houses, porticos, and balconies. The **Ch. of Santa Maria la Mayor** is a Gothic edifice with three naves but without architectural merit. Obs. the fine, but dilapidated bridge, built in the 15th centy. by Cardinal Mendoza. The city possesses pleasant **Alamedas**, whose groves are tenanted by nightin-

gales; the favourite Paseo is along the Madrid road, leading to **Nuestra Señora del Prado**, a hermitage built upon the ruins of a Pagan temple, and where pagan rites were celebrated down to the year 1807. These curious rites were called *las Mondas de Talavera*: they were presided over by a sort of Chief Magistrate, chosen for the day, and called *El Justicia de Mogiganga* (president of the images). The rites were akin to the Helston May "Furry" of Cornwall.

Visit the **Convent of the Dominicos**, which contains the three grand tombs of Cardinal Loaisa, Pedro Loaisa, and Catalina his wife. The noble Geronimite convent near the river, begun by Archbishop Pedro Tenorio in 1389 and altered in 1549 and 1624, is now turned into a manufactory; the staircase and Ionic façade deserve notice.

Talavera has produced Mariana, the historian, and Alonso de Herrera, the writer upon agricultural subjects.

The battle of *Talavera de la Reina* was fought on the 27th and 28th of July, 1809, on the hill to the left of the town and on the Madrid road. The great Duke justly called it "*the long and hard-fought action against the French, with more than double our numbers.*" The French were commanded by Jourdan, Victor, and Joseph in person. The Spanish army was commanded by Cuesta, a brave man personally, but a mere "child in the art of war," and too old, proud, and obstinate to be taught. Never were the two nations more truly represented than by their respective leaders; the decrepit formal Don coming in a coach and six, and keeping his ally waiting, when minutes were winged with destinies; while the other, the very personification of eagle-eyed power, iron in mind and frame, was of lightning decision.

On the 22nd of July, 1809, Wellesley, marching on Madrid, entered Talavera after his junction with Cuesta's Spanish army. Joseph, with 50,000 seasoned French troops, of whom 7000 were cavalry, and 80 guns, was in his front, and determined to at-

tack in spite of his promise to Soult, who commanded 3 army corps, to make no attack till the latter had concentrated his forces at Placencia, about 100 miles W. of Talavera, in order to cut off Wellesley's retreat.

Between the 22nd and 27th Cuesta had pushed forward towards Toledo, and been forced back. On the 27th the Allied Army was concentrated, their numbers being 53,000 men with 100 guns—only 19,000 and 30 guns being British and German.

The first combat took place on the 27th. Wellesley, reconnoitring from the roof of the Casa de Salinas, narrowly escaped capture, and the Allies retired to the position they occupied on the 28th. During the ensuing night constant alarms forbade the rest needful for the troops, and the French attack was resumed at daybreak.

On the 28th of July the Allies' line extended from the Tagus, covering Talavera to the heights on the N. Cuesta, whose troops had fled some distance on the 27th, had by this time rallied a small number, who were placed to cover the town. They were strengthened on their left by a field redoubt just to the r. of the road to the Casa de Salinas, but as there were not enough men to man the guns in the redoubt, much of the advantage of the possession of that work was lost to the Allies. Campbell's Division was next to the Spaniards, then the Guards supported by Mackenzie, then Cameron's Brigade and the Germans, and on the heights Donkin's, Hill's, and Tisson's Divisions. An old tower on a hill forming the left extremity of the line affords a good position from which to survey the field of battle. Here Wellesley posted himself on the 27th.

To the E. lies the plain on which the French were bivouacked, the Casa de Salinas being a prominent object in its centre. To the N. is the difficult ground over which a remarkable charge was made against the French r. On the hill on the further side of the stream a French battery was posted to sweep the Allies' front, and to guard the French r.

The French attacked principally the English l., attempting to gain Donkin's hill. Wellesley therefore moved some cavalry and Spanish infantry to the N. of it. The French attacks were persistent and severe, but were repulsed each time. A council of war was then summoned in the French camp, and the attacks being suspended, the troops had some rest in the hottest part of the day, and at the stream which divided their positions the English and French soldiers, laying aside their arms, met, during this interval in the battle, to quench their thirst. At noon the attack was resumed: a fearful onslaught was made against the English r. Campbell, however, repelling the enemy, captured 10 of his guns, and assisted by some Spanish cavalry, completely routed him in that part of the field. In the meantime a heavy attack against the English l. caused Wellesley to order the cavalry to the front. The ground here is much intersected, the German cavalry in the first line was pulled up at a ravine, but the English in the second line galloping on, fell into it and lost many men: the survivors, remounting and pushing across, dashed against the French infantry in the plain beyond, overthrew them and attacked the cavalry in rear. On the arrival of the French reserve cavalry they withdrew, but their gallant charge had served its purpose of checking the attack on the British l.

During these attacks on the r. and l., Lapisse, assisted by the battery on the French r., attacked the British centre, but was driven back by the Guards. Lapisse brought up his reserves, and in turn drove back the British in awful confusion. The key of the allied position seemed lost when, obedient to Wellesley's personal orders, Donellan led up the 48th Regiment, and wheeling back his companies to allow the disordered masses of the Guards to pass through, formed line again and poured a murderous fire into the French flank. The Guards, rallying, returned to the attack. Broken by the fire of the 48th and the artillery, the French were completely re-

pulsed, and the Allies' cavalry dashing against them, rolled back the whole line. Even at this stage the arrival of the French reserves might have saved the day, for our men were exhausted by their exertions and want of food. They did not, however, arrive, and by 6 P.M. the last shot was fired against the slowly retreating French.

In the two days' fighting the British alone lost 6200 officers and men, and the French 7200 and 17 guns. The Allies bivouacked on the field, and in the course of the 29th Gen. R. Craufurd arrived with the Light Division (43rd, 52nd, and 95th Regiments) after an extraordinary forced march from Calçada, viz. 40 miles in 26 hours, each soldier carrying from 50 lb. to 60 lb., and the period of the year being that of great heat. Spanish fugitives meeting Craufurd had told him that the English were in full retreat, but pushing on, he crossed the field of the Allies' victory, and took up outpost duty immediately. In recognition of this victory Sir A. Wellesley was raised to the peerage and received a pension of 2000*l.* a year.

They alone did the deed, "*for the Spanish army*," wrote the Duke (Disp., Aug. 25, 1809), "*with very trifling exceptions, was not engaged, yet whole corps threw away their arms, and ran off in my presence, when they were neither attacked nor threatened with an attack, but frightened, I believe, by their own fire.*" "When these dastardly soldiers run away they plunder everything they meet, and in their flight from Talavera they plundered the baggage of the British army, which was at that time bravely engaged in their cause."—E. D. C.

From Talavera to Portugal (see Rte. 74).

ROUTE 13.

AVILA TO PLASENCIA, BY BEJAR. 94 m.

Leaving Avila the river Adajah is crossed, and the **Sierra de Avila** range of hills are left to the l.

10½ m. **Muñogalindo**. Pop. 564.

10½ m. **Villatero**. Pop. 765. Soon after leaving this hamlet, the road enters the defile of the **Puerto de Villatero**. At the summit of this pass is **Casas del Puerto**, with a Pop. of 498.

13½ m. **Piedrahita**. *Inn*: Posada de Calacera. Pleasantly situated in a very picturesque neighbourhood. Obs. ruins of the palace of the Duke of Alva. Pop. 2415.

The road now traverses the smiling valley of **La Corneja** to

3½ m. **San Bartolomé**. Pop. 567.

7 m. **Puente del Congosto**. Pop. 664. Here the road crosses a stone bridge.

The villages of **Santibañez de Bejar** (Pop. 1626) and **Vallegera** (Pop. 370), situated amongst the mountains of the **Sierra de Bejar**, are now passed, and farther on the hamlets of **Navacarros** and **Palomares**: the scenery around is bold and wild, and quite alpine in character.

13 m. **Bejar**. Pop. 12,761. *Inn*: Parador de Medina. The river **Cuerpo del Hombre** fertilizes the environs. The **Alcazar** of the duque is a feudal edifice of striking appearance: obs. its classical *patio*, its fountain, and the fine views from the top. It was gutted by the French under Soult, when the pictures and fine collection of armour disappeared. Near Bejar a battle was fought, Feb. 20, 1813, between the English under Lord Hill, and the

French commanded by Foy, in which the latter were routed. The inhabitants of Bejar, commanded by the Polish Colonel Fouky, made a gallant resistance to the royalist forces during the revolution of September 1868. A considerable trade in cloth is here carried on; nearly 200 different establishments employ 5000 hands in its manufacture, and the town is gaining daily in importance. *From Bejar there is a diligence daily to Plasencia.* Railway to Salamanca in construction.

7 m. **Baños**. Pop. 1482. This beautifully-situated town, so called from its hot sulphur-springs, is much frequented during the season. Decent lodgings are to be found near the baths, and four tolerable Posadas are open during the season. The sides of the river Ambros are laid out in pretty walks. Obs. the fine belfry of the ch. of Santa Maria; its tower deviates from the perpendicular. The wines grown in this neighbourhood are excellent.

Leaving Baños the ancient Roman road—**La Plata**—is crossed. Remains of its pavement and abandoned bridges may everywhere be traced. The road now descends into the picturesque valley of **Ambroz**.

7 m. **Aldea Nueva del Camino**. Pop. 1421. Obs. the numerous gardens in the neighbourhood.

11 m. **Villar de Plasencia**. Pop. 627.

11 m. **Plasencia**. Pop. 6404. *Inn*: Posada de las tres Puertas. (See Rte. 75.)

ROUTE 15.

SALAMANCA TO ZAMORA.

42 Eng. m. Diligence daily, road excellent.

This journey can also be made by rail from Medina del Campo (see Route 18); sleeping at the Station Buffet.

The railroad from Medina del Campo to Zamora (2 trains daily, 55 m.) takes $4\frac{3}{4}$ hrs., and passes by the following stations (see Route 19 and "Indicador") :—

A. Medina del Campo Stat. Pop. 5123 (Rte. 1).

7 m. Villaverde Stat. Pop. 840.

$1\frac{1}{2}$ m. Nava del Rey Stat. Pop. 5986.

7 m. Venta de Pollos Stat.

7 m. Castronuño Stat. Pop. 2424.

$6\frac{1}{4}$ m. San Roman Stat. Pop. 1057.

7 m. Toro Stat. Pop. 7761.

$7\frac{1}{2}$ m. Coreses Stat. Pop. 1222.

$7\frac{1}{2}$ m. Zamora Stat. Pop. 14,229.

The road by the diligence passes through

B. Salamanca (Rte. 18).

$4\frac{1}{2}$ m. Aldeaseca. Pop. 273.

$4\frac{1}{2}$ m. Calzada de Valdunciel. Pop. 760. The road follows the line of the ancient Roman way, and runs over a desolate waste of ilex and cistus; here and there are seen wild hawks of a large size, with greyish-white bodies, and tails and wings tipped with black.

$3\frac{1}{2}$ m. Huelmos.

2 m. Iscala. This district is much frequented for its excellent shooting; the side of the gently sloping hill, which stretches away far to the rt. of the road, swarms with rabbits.

10 m. El Cubo. Soon after leaving this little village of 767 Inhab., obs. the ruins to rt.: they are all that now

remain of the once superb convent of Valderasa, in which St. Ferdinand was born.

3 m. Pelleas. Obs. near here the traces of the old Roman road La Plata, which formerly traversed Spain from N. to S. The costume of the peasantry here becomes most picturesque: it is difficult to distinguish the men from the women, for both sexes wear the same peculiar cloak, which extends almost to the ankles, and their Monteras (or head-coverings) are the same; they also both wear gaiters, and a kind of mocassin, ornamented with a raw horse-hide fringe.

$4\frac{1}{2}$ m. Corrales. Pop. 1914.

$6\frac{1}{2}$ m. Morales. Pop. 1447. To the l. is the hermitage of el Cristo de Morales. The ancient wall-girt city of Zamora is now seen grandly rising over the Duero. The long, embattled line of its fortifications terminates with the cathedral to the l. The fine old bridge with its pointed arches, is crossed, and the zigzag steep ascent is made to the Plaza, in the centre of the town.

ZAMORA.

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§ 1. INNS, CAFÉS. POST OFFICE.

$3\frac{1}{2}$ m. Zamora. La Salamanquina, charge 20 rs. per day; Fonda del Comercio. Both bad.

Café: at the corner of the Plaza Mayor.

Post Office: in the Calle de la Rua.

§ 2. PROMENADES.

El Paseo de San Martin, close to the ch. of la Magdalena, is laid out with rose-bushes; hence, a fine view is obtained, at sunset, of the valley of

the Duero, whilst the Castle and Cathedral are seen to the l. and finely relieved against the deep blue sky. The Paseo de San Martin de Abajo is also a pleasant promenade, being situated immediately below the other, but outside the walls: its Fountain is approached by a circular descent of steps. Zamora has been abundantly supplied with water since 1875.

§ 3. HISTORICAL NOTICE.

Zamora (Pop. 14,229) is the see of a bishop, suffragan to Valladolid. The city bears for arms its bridge, with two towers and a flag. This time-honoured old fortress city is said to have derived its name from the Moorish *Samuráh*, a city of "turquoises," which however it does not signify, and of which it possess none.* In older books it is called *Ocellum Duri*, the eye, the cup of the Duero (*Keli*, Hebrew; calix). Its very name awakes a thousand recollections of mediæval chivalry and romance, in the days of the glorious past. Placed on the barrier Duero, it was an important frontier town against Moorish invasions. It was recovered from the infidel in 748 by Alonso el Católico, but again besieged in July, 939, by Abdu-r-rahman, when a desperate battle was fought for its relief by Ramiro II. Zamora was then inclosed by seven lines of walls, and the intervening spaces defended by moats; 40,000 Moors are said to have been killed—to a man. Zamora, retaken and destroyed in 985 by the great Al Mansúr, was rebuilt by Ferdinand I., who gave it in 1065 to his daughter, the Doña Urraca, who must not be confounded with her niece Urraca, the wife of Ramon of Burgundy, and *Reina propietaria* of Spain. This once common name, which still exists in these parts, is pure Arabic, and means "brilliant in colours;" hence Mahomet's mule, on which he ascended to heaven, was called *Al Burac*.

Ferdinand I. by his impolitic device

* *Samur* is the Arabic name of a furred animal, *Mustela Scythica*, and is the etymon of the Spanish *zamorra*, jacket.

[Spain, 1882.]

dismembered a monarchy which his whole life had been spent in consolidating, and, like his seventh namesake, bequeathed a civil war to his heir Sancho, who, resenting the unjust partition, besieged Zamora in 1070. Then it was "the well-walled city" (*Zamora la bien cercada*), and was proverbially almost impregnable: *á Zamora, no se ganó en una hora*. Sancho, being enticed near the walls by Vellido Dolphos (Ataulfo), was assassinated on the 7th Oct. 1072, whilst in an unseemly position, the Cid, from want of spurs (according to the old ballad), being unable to catch the traitor. N.B. Every one will read his *Romancero* on these sites. At this siege five Moorish kings (sheiks) brought the Cid tribute, and saluted him with the title of *Cid Campeador*—the Champion Prince—just as our Wellington was called here "*El Lor*," exactly as we say "*The Duke*."

§ 4. CATHEDRAL.

First visit the Cathedral. The Sec, fallen into abeyance during the time of the Moors, was restored by Alonso VI., son of Ferdinand I., whose heiress, Urraca, had married Ramon, brother of Pope Calixtus II. (ob. 1124), and thus, through family interest at Rome, many difficulties with contending prelates were got over. Bernard, then Archb. of Toledo, was a Frenchman, and filled the sees of Spain with his countrymen, who introduced Romanesque architecture, exactly as occurred at Tarragona. Geronimo, the confessor of the Cid, was appointed to Zamora with *quasi*-episcopal functions. The cathedral, which is of limited size, was probably completed about 1174; the choir has been rebuilt. The Romanesque tower at the W. end is an unusually fine structure.

Notice first the S. and dilapidated entrance of the cathedral. Obs. a truncated tower, the four round arches, and the singular pattern-like rolls of linen, the plain curtains of wall strengthened by buttresses. The capitals of the pillars are in the Romanesque style. The central dome over the crossing is the most interesting feature

of the cathedral within and without, quite cognate with the cathedral **Vieja** of Salamanca. The two lateral aisles in the interior are low. The nave piers are very bold in design, and their massiveness is remarkable, as the columns are not less than seven feet across, whilst the clear width of the nave itself is only twenty-three feet. The aisles have very broad massive buttresses. The *altar mayor* is composed of red marble pillars, with gilt bronze capitals; the Transfiguration sculptured in marble, which forms the *retablo*, is modern and of inferior art. The *coro* is dated 1490: on many of the carved figures may be read their names and quaint Latin inscription, giving an idea of the person they are intended to represent. (They are published in the 11th vol. of the 'Ecclesiologist,' p. 362.) The open Gothic spire of the bishop's seat, and the saints and figures above the dark-coloured stalls of the canons, the carved door with figures and Gothic work to the l. of the high altar, deserve notice. The metal *rejas* are of the same age as the stalls; obs. also the lectern in the centre of the *coro*; it is of enormous size; and two pulpits of iron. There is an interesting picture on panel behind the *coro*, which represents the Saviour seated on his throne surrounded by saints and angels: it is a good specimen of German painting of the 16th centy. On an altar on the Gospel side notice a marble figure of the Virgin with St. John, which shows the great influence of the Italian school of the 16th centy. on the Spanish artists of the time. Among the tombs observe those of Bernardo, the first bishop, 1149, of Bishop Pedro, 1254, confessor of St. Ferdinand, and that of Bishop Suerus Perez, 1286. In the **Capilla del Cardenal**, obs. the tombs of the Romero family; also notice the very remarkable *retablo*, parted into six divisions, painted by Fernando Gallegos, at the end of the 15th centy. (his finest work); his signature may be seen in the centre. It represents San Ildefonso receiving the chasuble from the Virgin. To the r. the adoration of

the relics of Saint Leocadia, to the l. the discovery of the relics. Above the crucifixion, to the r. the death of St. John, to the l. the Baptism of Our Lord. Under the *retablo* are medallions with busts of saints. In one of the medallions the kneeling figure of the *Donator*. In the figure of *Eve* in the frame, the German influence is distinctly visible which was so much followed by Gallegos. In the sacristia adjoining this capilla obs. several very curious battle-pieces, and a Virgin and Child. In the **Capilla de San Miguel** is the tomb of the Canon Francisco M. de Balbas, 1308. Notice in the **Capilla de San Juan**, the magnificent tomb of the Canon Juan de Grado, the finest and most artistic tomb in the church; above the effigy the genealogy of the Blessed Virgin is sculptured; in the centre of the group are the Virgin and Child; below the tomb is another Virgin and Child surrounded by angels. The *retablo* in this chapel deserves notice. The N. entrance to the cathedral has unfortunately been modernised in the Corinthian style, which ill accords with the primitive elevation. The original cloisters were burnt in 1591; they were rebuilt, in simple Doric, in 1621. The silver monstrance, which is Gothic of the 15th centy., is about 2 yards high, of exquisite workmanship, and one of the finest in Spain. It is probably by Enrique Arfe. It rests on a silver stand made in 1528, and is placed on the high altar the day of Corpus Christi, surrounded by splendid silver steps. Some fine tapestries are kept in the sacristy, which are hung in the church on great festivals. Ascend the massive W. tower to see the view which is obtained from its belfry. Next obs. the ancient castle which adjoins the cathedral (to the N.) and the bishop's palace (to the S.), with its corridors and open gallery. Proceed next to

§ 5. CHURCHES.

La Magdalena, a small Romanesque church of the Templars, and at their suppression given to the Order of St.

Juan of Jerusalem. It is a good edifice of the 12th centy. Obs. the masonry of the exterior; the deeply-recessed S. entrance, with remarkable circular arches and shafts, highly enriched with the latest and most ornate Romanesque work—(*Street*); and the rose-window above, formed with small columns, like that in the Temple Church in London. Notice in the interior the curious canopied tombs of 13th-centy. date, supported upon spiral and fluted shafts. Against the N. wall there is a very curious tomb placed under a canopy supported by three shafts, the capitals of which are each carved with a pair of fighting wyverns. The sepulchre itself is plain, carved with a cross; the effigy of its occupant is carved, as if lying on a bed, out of a bold block of stone, and inserted in the wall; above this is the soul (in the shape of a head with wings) supported by angels.

Next visit the Ch. of San Pedro (or San Ildefonso), close by the Magdalena. Obs., over the modernised N. entrance, the crown and cross-keys of *St. Peter*. The interior is vaulted with one immense span, its originally distinct nave and aisles having (says Dr. Neale) been thrown into one in Flamboyant times. The W. entrance into the nave is arched over with a similar elliptical arch to that in San Esteban at Salamanca: above which is the coro. The *altar mayor* is arched over some 15 ft. from the ground, to support the recess, in which are placed the huge bronze-gilt shrines containing the bodies of San Ildefonso and San Atilano. The face of the elliptical arch bears the following inscription, in letters of gold upon a blue ground, "Aquí se elevaron los Cuerpos de S. Ildefonso y S. Atilano, a 26 d. Myo, 1496." The fittings of the interior of the ch. are in bad taste. In the sacristy there is a good triptych of the German school, a chalice of the 17th centy., richly decorated with rock crystal; a silver altar frontal of the 17th centy., with figures of saints. Ask to see the reliquaries, among them there is one shaped like a cross, Gothic work of the 15th centy.

Now proceed to the Plaza Mayor, and observe near this picturesque market-place the Ch. of San Juan de la Puerta Nueva. Its S. door (now built round with a wooden screen) is said to have been fine. Near the W. door, built up into a wall before it with a small window high up, is a Christ on the cross surrounded by human skulls, arranged at either side of him in cruciform rows. A similar Christ may be seen in an old gateway that has been built up, leaving a wall and small garden outside the Ch. of St. Esteban. To the E. of the Plaza Mayor is the Ch. of San Vicente; its tall tower rises above the roof in three stages, and has a fine W. doorway; in style it is simple, Early Pointed, and pure. The interior of the ch. has been entirely modernised in the worst taste.

Next descend nearly to the level of the river and visit the Ch. of Sta. Maria de Horta. It is similar to that of La Magdalena; the light is admitted by small windows in the upper part of the walls, to the S.; the W. doorway is round-arched and perfectly plain. The square tower is of three stages: in the first stage above the doorway is a window with one light; in the next there is also a window with one light; and in the third stage another window with two lights. Obs. the *retablo* in the Capilla San Sebastian. The central portion is of no great merit, but at the sides are paintings which represent the Prophets of the old, and the Evangelists of the new Dispensation. Obs. also in the Capilla de San Antonio (near the door to the rt.) another *retablo*, painted by the same artist.

To the W. of this ch. is the Church of San Leonardo. The once fine W. doorway is now entirely ruined by whitewash. To the rt. and l. are nondescript animals placed on brackets, which are supported upon human heads.

In the Ch. of San Andrés there is a good sepulchre of the Renaissance period.

§ 6. WALK ROUND THE TOWN. OLD HOUSES.

Now walk along to the bridge, which is carried across the river Duero on 17 pointed arches; at either end there is a tall gate-tower. The river is broad and picturesque, and flows away to the W. through a beautifully-wooded and undulated valley. The Duero rises in the bleak **Sierra de Urbion**, near Soria, receiving the affluents of the hills above **Logroño** and the **Moncaya**, and flowing W. in a sinuous course of about 500 m. to the Atlantic Ocean. The name **Ur**, the Celtic Dwr, simply means *water*. It gave the title of marquis to the Duke, as on its banks he foiled the French. Below Zamora are some wild passes and ferries, used by smugglers: the most remarkable are **el Paso de las Estacas** (the pass of the stakes), and **el Salto de la Burraca** (the leap of the great she-ass). From the bridge walk round the city walls, to the l., and enter by the **Puerta de la Feria**. Turn to the rt. and obs. the ruined palace of **Urraca**: her mutilated bust still remains over the gateway, with the inscription (now almost obliterated), "*Afuera! Afuera! Rodrigo el soberbio Castellano*," taken from the old ballad, and allusive to the Cid's being shut out of the city when Dolphos, the traitor-assassin, was let in.

Return to the Plaza Mayor, and pass along the **Calle de San Torcuato** to the **Plaza de los Momos**, where there is a house with a good façade and ajimez windows; the entrance-doorway is faced with the enormous arch-stones so common in the Spanish houses of the 16th centy.

Still continuing along the **Calle San Torcuato**, notice the **Hospital** on the l. with its large overhanging porch, painted in vulgar but effective colours, and having the appearance at first sight of being inlaid with encaustic tiles. Obs. the inscription, "*Est. Hospital Mandó Hacer y Fundó Dn Alonso Sotelo Comendador y Caballero de la Orden de Santiago año 1526*." To the rt. is the **Hospicio**, a fine build-

ing of the 16th centy. The patio is very interesting. The plateresque tomb of **Sotelo**, in the **Ch. of San Andrés**, is fine. Further on is the **Ch. de la Trinidad**, and a little beyond the **Puerta San Torcuato**, the N. entrance into the city, outside which is the rly. stat. Ascend the city wall from the inside, and walk along it to the l. to obs. the curious Moorish watchtowers, which crown an elevated stretch of ground to the W. of the city.

§ 7. EXCURSIONS.

The naturalist and botanist can make many excursions in the immediate neighbourhood of Zamora; the botanist should visit **la dehesa de San Andrés**, 3 m., and the geologist go to **Muelas**, 14 m., in the angle of the confluence of the **Esla** and **Duero**: here calcareous stones and crystals are found, curiously formed and marked, and the peculiar clay is considered the finest in the Peninsula for kitchen-ware. It was by this line that the Duke, in May, 1813, by a masterly move to the l., passed the Duero in the Portuguese frontier, turned the French positions, and pounced on them at **Vitoria**. He himself crossed the deep foaming river on the 29th, at **Miranda**, in a basket slung on a rope from rock to rock (Nap. xx. 7). A fine wild country, covered with aromatic underwood, and intersected with trout-streams, intervenes to **Villafranca del Bierzo**. Those who can rough it might first visit **Carbajales**, 14 m. from Zamora, a town belonging to the Duque de Frias. Pop. 1339. The neighbouring **la Peña colorada** and **Monte Valdoradas** abound in *caza mayor y menor* (game of every description); take local guides to unravel the net-work of trout-streams which come down the fan-like offshoots of the serpentining **Sierra de Culebras**, and empty themselves into the **Aliste**. From **Carbajales** the sportsman might either strike off W. 12 m. to **Alcanices**, a small town of 972 Inhab., 28 m. from Zamora, on the confines of Portugal, where there is excellent cover, or he might cut across to **Puebla de Sanabria** (Pop. 1240), 9 m.,

and thence over the **Vierzo** to **Villafra** (Pop. 495), through some of the best fishing districts in Spain.

Toro, with its fine ch., is described in Rte. 19.

ROUTE 16.

SALAMANCA TO CIUDAD RODRIGO.

56 m.

Salamanca (see Rte. 18).

The road is bad and uninteresting. The river **Tormes** is crossed by the fine stone bridge to

2 m. **Tejares** (Pop. 349). Soon after passing this little hamlet, obs. to the E. the two knolls—the **Arapiles**—which were the two commanding positions during the famous battle of Salamanca. (See Rte. 14.)

8 m. **Calzadilla**.

4 m. **Calzada de Don Diego**. Pop. 507. Situated in a fertile plain.

7 m. **Puente de Robleda**. Pop. 1534. Here the small stream of the **Robleda** is crossed.

4 m. **Boveda de Castro**.

3 m. **Tejadillo**. Pop. 944.

7 m. **Boadilla**. Pop. 370. The surrounding neighbourhood produces large crops of corn, olives, wine, &c.

$\frac{1}{2}$ m. **Fuente de San Esteban**. Pop. 821. The road to the rt. leads to **Zamora**, and to the Baths of **Ledesma**. (See Rte. 14.)

2 m. **Martin del Rio**. Pop. 607.

10 m. **Santi Spiritus**. Pop. 723. Situated upon the river de los **Gavilanes**. The road here ascends and traverses the **Montes de Carazo**, descending again to

$1\frac{1}{2}$ m. **Val de Carpinteros**, near which opens the extended plain which is watered by the **Rio Agueda**.

7 m. **Ciudad Rodrigo**. *Inn*: Posada de la Colada. Pop. 6142. This ancient fortress-town rises on a slight eminence above the **Agueda**, which flows under the walls to the W., and is here intersected by small islands. The river is crossed by a long bridge, which leads to **Portugal**, the frontier of which is about 14 m. distant over the plains.

This fortified place although “weak in itself,” is, says the Duke, “the best chosen position of any frontier town that I have seen.” It is one of the keys of Spain, hence the important part that it played in the retreats and sieges during the Peninsular war, when its capture, succeeded by that of **Badajoz**, opened the way to the Duke to deliver Spain.

The first siege, undertaken in the spring of 1810 by **Massena** and **Ney**, was a gross mistake, as during it the Duke was given time to prepare his lines at **Torres Vedras**. Although anxious to relieve the place, he refused to risk an action against an enemy “double his number in infantry, and three times so in cavalry.”

Siege 1812. — **Napoleon** having drafted 60,000 of the best troops away from Spain to fight in **Russia**, a fresh disposal of the French forces in the Peninsula became necessary. **Marmont** was ordered to take command of the army of the North, fixing his headquarters at **Valladolid**, and **Soult** was to oppose **Hill** in the S., and if possible drive him back to **Lisbon**. The changes caused a dispersion of the French troops, and **Wellington**, in spite of the sickness in his camp, his bad transports, and the severity of the winter, determined at once to attack **Ciudad Rodrigo**, which had been left on the withdrawal of **Marmont** to the N. with a small garrison, and the possession of which was important to him as a depot for his stores when he should push into Spain. Therefore while **Marmont**, over-confident on account of the supposed want of siege artillery by the Allies, and little disposed to leave his camp in the cold weather, failed to take the proper precautions, **Wellington**, in the midst of frost and snow, suddenly crossed the **Agueda** at **Mariabon**

and invested Ciudad Rodrigo on the 7th January. Rodrigo had at the time a double enceinte of two walls parallel to one another, the inner being now a promenade, the outer in 1812 a *faussebraye* or rough parapet about 12 ft. high, and for outer defences earthworks thrown up by the Spaniards in 1810 round the suburbs, and three convents converted into fortified posts by the French. These convents were Santa Cruz on the N.W., San Francisco on the N.E., San Domingo on the S.E., each being about 300 yards from the wall. To the N. are two hills, the great and little *Tesons*. On the side of the great *Tesons* 300 yards from the ramparts, was a lunette constructed by the French, protected by two batteries on the terrace of San Francisco at a distance of 350 yards.

The strength of the besieging army was 35,000, but the materials were defective, and the engineers wanting in experience. The siege train consisted of thirty-eight 24-pdrs., and ammunition was scarce.

The besieged garrison numbered 1900, and were provisioned for a month. During the night of the 8th Colborne with 300 men captured the lunette on the great *teson*, and a parallel was begun on the side of the hill; breaching batteries were also constructed, as Wellington, apprehensive of Marmont's approach, was anxious to hurry operations. On the night of the 13th Santa Cruz, the fire from which interrupted approach, was captured, and breaching batteries opened. Two guns were turned against San Francisco. A sortie on the 14th delayed operations, but on the 15th San Francisco was carried by besiegers, thus allowing approaches to be continued to the little *Teson*. The great breach was at the extreme N. angle of the ramparts; but Wellington perceiving that the defenders had begun a retrenchment, directed a smaller breach to be made in the walls at a point immediately opposite the crest of the little *Teson*. Barrie was summoned on the 16th, but declared that he would bury himself in the ruins of the town. On the

19th both breaches were pronounced practicable, and Wellington issued precise orders for the assault. Picton was to attack the great breach from the right, and Craufurd the little breach from the left, while Pack with the Portuguese should make a false attack from the other side of the river. At 7 P.M. the assault began, Picton's men rushed forward, and throwing the hay bags which they carried into the ditch, jumped down and escalated the *faussebraye*. Twice they advanced against the inner line of defence, mounting the ladders in good order and with great bravery, but each time they met with a repulse. Meanwhile Craufurd, having led his troops forward against the little breach, carried it at the first attempt, and in spite of the criticisms to the effect that the defenders of the breach did not do their duty, the fighting must have been very severe, for here two generals Craufurd (the impetuous leader of the Light Division) and M'Kinnon were killed with many of their men. The effect of this success was that the defence of the great breach was given up on the approach of the Light Division who cleared the ramparts. Pack, whose false attack had become a real one, was now also in the town, and, surrounded on all sides, the French retreated to the Castle square and laid down their arms.—E. T. D. C.

After Ciudad Rodrigo was taken, the Duke rode back to Gallegos; he outstripped his suite, and arrived alone and in the dark. Marmont was so taken back by the rapidity and brilliancy of this capture, that in his official report he observed, "There is something so *incomprehensible* in all this, that until I know more I refrain from any remarks." The captor was made an English earl, and the Cortes bestowed on him the rank of *Grande*, making him duke of his recovered fortress; and by this title, *Duque de Ciudad Rodrigo*, Spaniards are fond of calling him.

Visit the English position, walking out to the suburb by the Alameda to San Francisco, then to the smaller *Teson*, now called de Craufurd, and then

to the larger *Teson*, now termed *el fuerte de Wellington*; return by *Santa Cruz* and the *Agueda*, on whose banks, Oct. 11, 1811, Julian Sanchez, the *guerillero*, surprised Mons. Reynaud, the governor, while out riding, and carried him off. The Spaniard treated his French prisoner with hospitality, and yet the Don had taken up arms because his house had been burnt, his parents and sister murdered, and he himself at that very moment proscribed as a *brigand* by Gen. Marchand (Toreno, x.). Ciudad Rodrigo became in the hands of the Duke an important base for future operations, and its capture may be termed the first blow by which he struck down the invader.

In these glorious recollections consist its present interest, for it is now dull, poverty-stricken, and perfectly unprovided with any requisite for real defence.

Ciudad Rodrigo was so called after the Conde Rodrigo Gonzalez Giron, who founded it in 1150. Three Roman columns, brought from ancient Malabriga and preserved on the *Plaza*, are borne by the city for its arms. It was formerly the see of a bishop. It abounds with interesting churches and palaces, though many are in a state of dilapidation, the result of sieges and pillage. A grand Moorish-looking Castle of the 13th centy. still towers above the city, almost perfect.

The Cathedral, situate close to the walls, and not far from the *breach* through which Lord Wellington's army entered, was begun in 1190 by Ferdinand II. of Leon; and preserves the type of the Romanesque churches of this period, notwithstanding later additions. The choir is elegant pointed Gothic. The edifice was enlarged in 1538 by Cardinal Tavera, Archbp. of Toledo, who was previously bishop here. At the west end, within the porch, study a beautiful inner door of the old cathedral, with curious statue-work and alto-relievos of the Passion. Look also at the *Puerta de las Cadenas* at the S. side of the transept; it is Romanesque, and finely decorated with statues and sculptures. The opposite door on the N. side has

been very much altered. The fine Gothic *silleria del coro* was carved by Rodrigo Aleman. Obs. a series of paintings on panel, hanging in different parts of the cathedral, by Fernando Gallegos, originally the High Altar-piece, now hung in a dark staircase leading to the chapter-house. The cathedral being placed at the N.W. angle of the town, and exposed to the *Teson*, or detached Fort, which was captured by the British, under Graham, has suffered much during the sieges. The cloister is worth visiting: it was built in several periods, and is most picturesque. In one of the angles under a small crucifix may be read the name of the architect, Benito Sanchez, who lies buried there. Another architect, Pedro Güemez, who built the E. and N. sides, is represented in a medallion over the doorway to the Patio.

The classical *Colegiata* or *Capilla de Cerralvo*, built at the back of the cathedral in 1558 by Francisco Pacheco, Archbishop of Burgos, was very fine. Being converted into a powder-magazine, it was blown up in 1818 by accident.

The town walls were built by Ferdinand II., and the large square tower was erected by Henry II. in 1372.

The Duke, when here, lodged at *La Casa de Castro*; observe its portal with spiral pillars.

The costumes of the *Charro* and *Charra* are to be seen in Ciudad Rodrigo in great perfection on holidays.

Ciudad Rodrigo is a point of military interest in itself, while in the vicinity are *El Bodon*, Pop. 889, where, Sept., 1811, the Duke with 40,000 men repulsed Marmont with 60,000; *Sabugal*, *la Guarda*, *Fuentes de Oñoro*, Pop. 903, and other sites, where the Duke and our brave soldiers distinguished themselves. Near it also, are *Celorico*, *Fuente Guinaldo*, Pop. 2103, *Freneda*, and other head-quarters of the Duke.

[From *Fuente Guinaldo* you can, if you have time and inclination, strike W. to *Alfayates*, Pop. 1195, and entering Portugal, wind over the spurs of the *Sierra de Meras*, and by *Torre to*

Sabugal; Pop. 1721, and thence N.W. to **Pega**, Pop. 692, where (says Walter Scott), March 30th, 1811, the enemy's rear-guard was overtaken by our cavalry; the rout complete—they were pursued and cut up—for miles.

Continuing we reach the **Guarda**, Pop. 5284, a picturesque Portuguese episcopal town on the **Sierra de Estrella**, about 18 m. from the Spanish frontier, with stout walls, and castle, which guarded the frontier against the Moors. These almost impregnable heights were abandoned, March 29th, 1811, by **Massena**, who, with 20,000 men, retired without firing a shot, before **Picton**, who had only three English and two Portuguese regiments.

Thence on by **Prades** and **Salgaraes**, over a hilly peninsula formed by a bend of the **Mondego**, to **Celorico**. Pop. 1541. Cross the river and strike N.E. by **Alverca** to **Valverde**, and then ride on over the **Coa** to

Almeida, distant about 2 m.

The frontier fortress of Portugal, distant from the Spanish *raya*, 3 m., rises on a gentle eminence, almost surrounded by a desert plain, or table, as the word signifies in Arabic. Pop. about 1884. The citadel, never properly repaired since the Peninsular war, yet still one of the finest in Portugal, commands a full view of the surrounding country. The first result of the Duke's victory at **Fuentes de Oñoro** was the capture of **Almeida**, to relieve which **Massena** had risked the battle.

The rivers **Coa** and **Turonos**, at which the smuggler laughs, divide the two kingdoms; from **Almeida** you can ride S. by the ridge to **Freneda** (Pop. 589), under **Monte Cabrillas**, and distant about 15 m. from **Ciudad Rodrigo**; thence by **Villa Formosa** (Pop. 522) to **Fuentes de Oñoro** (Pop. 903) (*de la Noria*); enter the village, cross the streamlet **Dos Casas**, and then make for **Alameda** (Pop. 906), or for **Gallejos** (Pop. 1205), a poor hamlet about 1½ m. from the **Agueda**.]

ROUTE 17.

SALAMANCA TO FREGENEDA, ON THE FRONTIERS OF PORTUGAL. 46½ m.

From **Salamanca** (Rte. 18) the road crosses the bridge of the **Tormes** to **Tejares** (Pop. 349). Leaving to the rt. the village of **Ventorillo de Pescante**, the road passes through the villages of **Pericarló**, **Rollan**, **Cabeza**, and **Ciperes**, to

Vitigudino. Pop. 1949. From this point the road traverses a district watered by the **Agueda**, near its confluence with the **Duero**, to

Fregeneda. Pop. 1342. No *Inn*: accommodation in the village.

From this point the **Duero** is navigable to **Oporto**; vessels descend from **Fregeneda** to the sea, and present a medium of communication to those who are inclined to explore the river from the point where it enters Portugal to its mouth.

ROUTE 18.

MEDINA DEL CAMPO TO SALAMANCA. 42 m.

Rly. opened Sept. 1877. One train daily.

Travellers who may wish to visit **Salamanca** on their way to **Madrid**, are warned that the hour that the train reaches **Medina**, and leaves for **Salamanca** is at present (1882) most

SALAMANCA

Arrabal de la Puerta
de Zamora



To face p. 153.

1 F 3 Catedral Nueva.

2 F 3 Catedral Vieja.

3 E 3 University.

4 E 4 San Bartolomé (Palace of
the Civil Governors).

5 E 2 El Colegio de Cuenca.

6 E 2 El Colegio de Oviedo.

7 C 2 El Colegio Mayor del Arzo-
bispo (Irish College).

8 F 5 El Colegio de Calatrava.

9 F 6 Santo Tomás.

10 D 2 San Blas.

11 C 3 Monterey.

12 G 5 Carmelitas Calzadas.

13 A 4 San Marcos.

14 C 3 La Vera Cruz.

15 D 4 Casa de las Salinas.

16 C 3 Bull Ring.

17 C 4 Post Office.

18 E 5 Theatre.

19 F 4 San Esteban.

inconvenient. (See 'Indicador.') A bed may be found by applying without loss of time at the Restaurant, at the Stat. The Posada is bad. It is much more convenient, however, to go to Salamanca from Madrid, taking the direct train to

Medina del Campo Stat. Pop. 5123.

$6\frac{1}{2}$ m. **Campillo Stat.** Pop. 381.

$5\frac{1}{2}$ m. **Carpio Stat.** Pop. 1193.

6 m. **Cantalapiedra Stat.** Pop. 1824.

$5\frac{1}{2}$ m. **Carolina Stat.**

$5\frac{1}{2}$ m. **Pedroso Stat.** Pop. 526.

$6\frac{1}{2}$ m. **Gomeelo Stat.** Pop. 237.

Morisco Stat.

4 m. **Salamanca Stat.** (See Rte. 14.)

SALAMANCA.

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§ 1. HOTELS; THEATRES; POST-OFFICE, &c.

Omnibus to the town. *Inns*: La Burgalesa, a good clean Posada, rooms limited; 26 reals per day. Fonda del Comercio looks fair.

Café: Suizo, in the Calle de Zamora, a large well-conducted establishment.

Casino, over the Café Suizo; newspapers and a small library. Foreigners are admitted by sending in their cards.

Theatres: El Liceo, Calle de Herberos; El Hospital, Calle San Justo.

Bull Ring: outside the Puerta de Zamora; bull-fights in September. N.B. These are generally first-rate.

Post Office, in the Plaza Mayor.

Despacho Central del Ferro Carril, near the Post Office. *It is advisable* to take tickets here and have luggage registered, to avoid the bustle at the station.

Apothecary: Dr. Angel Villar y Pinto, Portales del Pan, No. 7. English prescriptions carefully prepared.

Promenades: The Plaza de la Alameda del Campo San Francisco (near the Irish College); El Paseo de la Glorieta, near the Bull Ring.

The silversmiths' shops are good, and contain a great variety of modern inexpensive local jewellery.

§ 2. HISTORICAL NOTICE OF TOWN AND UNIVERSITY.

Salamanca is the capital of its modern department, the see of a Bishop, suffragan to Valladolid: Pop. 19,492. The town is dull, without learning, society, or commerce; the climate is cold, for the air bites shrewdly, and as fuel is very scarce, the sun is the fireplace of the poor.

Built in a horse-shoe shape, this ancient city stands with its walls and domes overlooking the river Tormes, whose water often disagrees with strangers, and can only be drunk by the natives after standing for several days in cisterns, to allow of the deposit of some of the mineral or organic matter which it holds in solution. The river rises in the **Sierra de Gredos**, near Tormellas, and after a course of 135 m. flows into the Duero near Fermoselle; it contains trout; the best fishing is nearer the source; at Salamanca the river is broader and imposing, and the volume of water is (for Spain) very considerable. It is crossed by a handsome and very long stone bridge, consisting of 26 arches: the 15 near the town are Roman, and in very good condition; the 11 remaining ones are of the time of the Emperor Charles V.

Seen from outside, Salamanca has an antique picturesque look. The beautiful creamy stone of which the cathedral and colleges are built comes from the quarries of Villa Franca, 3 m. distant, and is infinitely superior in colour and duration to the perishable material used at Oxford. This university, although in the land of Alamedas, is, however, altogether deficient in the academic groves and delightful gardens of her English rival.

Salamanca (Salmantica), a name

some have derived from *Elman*, the Iberian god of war, was a large and ancient city of the *Vettones*. Plutarch (*De Virt. Mul.*) calls it *μεγάλη πόλις*; he relates how, 582 u.c., Hannibal raised its siege, the Spaniards having "promised to pay" 300 talents of silver and give 300 hostages, but performed neither; thereupon the Punic chief, not to be so done, came back and gave the place up to plunder, having first ordered the male population to come out with jackets, and without arms or cloaks. The women, however, hid swords under their *sayas*; and when the Massæsylian guard placed over the prisoners left their charge to join in the pillage, these Amazons armed the men, who killed many of the plunderers. Under the Romans Salamanca became the ninth military station on the *Via Lata*, the broad road from Merida to Zaragoza. The Goths patronised Salamanca, and here coined money in gold. Ravaged by the Moors, and finally reconquered by the Spaniards in 1055, the city abounds with very interesting specimens of architecture, especially of the Romanesque, late Gothic, or plateresque, and Renaissance styles. These are represented in a splendid manner. The pure pointed style of the 13th and 14th centuries *Rococo* is abundant, for José Churriguera, the heresiarch of bad taste, and whose name is synonymous with absurdity, was born here about 1660.

The pride of Salamanca was laid in the dust by the French, whose ravages were thus described by the Duke, June 18th, 1812:—"The enemy evacuated on the 16th, leaving a garrison in the fortifications which they have erected on the ruins of the colleges and convents which they have demolished." "The French among other acts of violence have destroyed 13 out of 25 convents, and 20 of 25 colleges which existed in this celebrated seat of learning." Again, Feb. 10, 1813, he writes:—"I have received intelligence that the enemy have destroyed the remaining colleges and other large buildings which were at Salamanca, in order to use the timber for firewood."

The western portion of Salamanca is consequently one heap of ruins.*

The first university in Castile was that founded at Palencia by Alonso VIII., which induced Alonso IX. of Leon to establish this one. When the two kingdoms were united under his son St. Ferdinand, Palencia was incorporated with Salamanca, and he gave the united universities new statutes in 1243. Alonso el Sabio, his son, favoured this seat of learning, and endowed professorships in 1254. Oxford takes precedence of Salamanca, a question decided at the Council of Constance, 1414, when Henry de Abendon, warden of Merton, advocated our university, a decision the Spaniards never forgave. Salamanca was first governed by its own Rector; and by a code drawn up in 1300 this officer, one of great authority, was chosen for a year every 11th of September, and entered into his functions on the 25th. The discipline of the university was placed under his tribunal.†

Salamanca, which in the 14th centy. boasted of 10,000 students, had already in the 16th declined to 5000, and it continued to languish until the French invasion; now it is so comparatively a desert, that when the Term, *el curso*, was opened, Oct. 1, 1881, by the rector, only 400 students appeared. The establishment of local universities in large cities in Spain has broken up the monopoly which Salamanca once

* For what Salamanca was before Ney and Marmont occupied the city, consult 'Historia de Salamanca,' Gil Gonzalez de Avila, 4to., Salamanca, 1606; and 'Compendio Histórico,' Bernardo Dorado, 4to., Salamanca, 1768, 1776; Ponz, xii.; Florez, 'Esp. Sag.,' xii.; 'Historia,' Pedro Chacon, 8vo.; the apologetical 'Reseña Histórica,' M. H. Davila, 8vo., Salam. 1849; 'Recuerdos y Bellezas de España,' 1 vol., 1865; 'Salamanca Artística y Monumental,' por Dr. Modesto Falcon, 1 vol.; 'Guia de Salamanca,' by the same author, 1 vol., Salam. 1868.

† The details of office, and the description of the silver bedels (maceros), the tufts or gowns (roscas), and the old cock crest (becas), emblematic of nobility, and the particulars of the hoods that were worn with the gown, *Manto* or *Loba de Burriel*, and much more, will be found in Davila and Daroda, and also in Salazar's chronicle of the '*Gran Cardenal*,' ii. 11, and in that quaint old 'Handbook' for Spain, '*Grandezas de España*,' Pedro de Medina, 1566, p. 97.

enjoyed; it is now almost exclusively reduced to students of the province.

When the new line connects Salamanca with Portugal it is probable that Salamanca will greatly gain in importance.

§ 3. SQUARES.

Visit first the superb Plaza Mayor, which is one of the largest squares in Spain. It was built by Andrés García de Quiñones in 1700–33. A colonnaded arcade is erected on each side, underneath which to the N. is the *Casa del Ayuntamiento*, or mansion-house, Churrigueresque in style. In this Plaza bull-fights were given as recently as 1863, and 16,000 to 20,000 spectators have often been accommodated. The centre is now occupied by a pleasant garden. Under the arcades is the fashionable promenade of the town. The façades on the S. and W. sides are adorned with busts of kings and worthies of Spain; blank spaces have been left on the other sides for future great men.

Below this square is the old Grass Market, *la Plaza de la Verdura*; obs. the picturesque dress of the peasants.

§ 4. CATHEDRAL.

The Cathedral is a splendid example of the florid Gothic of the age of Leo X.; it was begun (read the inscription at the grand entrance) in 1513. A consultation was previously held of all the chief architects of Spain; see the curious documents printed by Cean Bermudez (Arch. i. 293). The plan of Juan Gil de Ontañon was selected, and the edifice was built under Bishop Francisco de Bobadilla, son of Beatriz, the dear friend of Isabel. He had the good sense to spare the old cathedral, to which this is now joined, and from whence the service was removed March 25, 1560. The principal and finest entrance to the W. is profusely decorated from the top to the bottom with fine statues, medallions, and delicate ornamentation, the work of Juan de Juni and Gaspar Becerra. The rich Gothic predominates, but the tendency to the plateresque is evident.

Obs. the infinite ornaments and statues of the beautiful portal, and the peculiarly warm tint of the cream-coloured stone in which they are wrought. The towers are inferior, and are of later date. The next entrance, which is also very fine, is that of *la Puerta de las Palmas*, which opens upon the raised plaza to the N.; over the *puerta* is the "Entry into Jerusalem," in bassi-rilievi. The interior produces a most admirable effect. The central aisle is the highest of the three; at the sides of the two lateral ones are enclosed chapels. The roof is supported by graceful shafts, with small capitals painted in blue and gold: the Gothic roof is studded with gilded rosettes. The double gallery in the transept is most delicate, with a double frieze of birds, animals, and scroll-work. Obs. above, the busts and coats of arms projecting from circular frames which were once gilded. The octangular *cimborio* is very light and elegant. The *coro*, as usual, blocks up the centre; the *silleria* is handsomely carved, and the exterior Churrigueresque. Obs., behind the *coro*, the much over-praised statues of St. John, and a cross Santa Anna teaching the Virgin to read, both ascribed to Juan de Juni. Visit the beautiful *Dorado* chapel, built by Francisco Sanchez de Palenzuela; obs. the profusion of small saints, placed in rows, on gilt pedestals, picked out in blue, white, and gold, and the skeleton looking down, with the inscription at his feet, *Memento mori*; also the tribuna, with charming old organ. The tomb of the founder is dated 1524; he is sculptured as asleep in his robes; above is his portrait in black. The *azulejos*, and the sepulchres of two prelates, and every detail is worth looking at in this beautiful little chapel. In the *Capilla del Presidente* is a copy, by *El Mudo*, of Titian's "Deposition," and two heads of the Saviour by Morales. Obs. to the l. of the door which enters the old cathedral, a Virgin with the Infant and St. John, ascribed to Morales. Visit next *la Pieza*, the vestry of the canons; obs. the delicate foliage and ornaments, and

the Louis XIV. mirrors. In the adjoining **Oratorio** the relics are kept, but the French carried off the silver mountings. Here is *el Crucifijo de las Batallas*, a small Byzantine bronze, which the Cid always carried in fight. The crown and the apron are gilt, the body is girded with a white belt, studded with chequer work, a good example of old champ-levé enamel of Limoges.* This authentic and curious relic was brought here by Geronimo, the Cid's own bishop, and remained over the prelate's tomb from 1120 to 1607, until it was removed to this *Relicario*. There is also a good Gothic reliquary of the 15th centy. In the **Capilla del Carmen** may be seen the remains of Bishop Geronimo, and on the hideous Churrigueresque retablo there is a crucifix, about half a yard high, which, it is said, was carried by the Bishop in the wars with the Cid. It is roughly made of dark wood, but is an interesting specimen of sculpture of the 11th centy. In the **Capilla de San Antonio** there is a picture representing the Beheading of St. John; notice the fine figure of the Virgin, in dark green robe, giving a white rose to the Saviour Child; to the rt. of it there is a San Cristobal, and to the l. a San Andrés, all 3 fine examples of the Spanish painter Fernando Gallegos.† In the **Capilla de Nuestra Señora de la Verdad**, obs. a Crucifixion, with two bishops. Below are buried the family of the founder, Antonio Corrionero. The small box, dated 1628, contains parchment title-deeds. Obs. in this chapel a St. Jerome beating his breast, by Gaspar Becerra. A broad flight of steps leads down from the S. aisle into

The old Cathedral,‡ which lies below a fine specimen of Romanesque work; it is simple and massy; hence the epithet, "*Fortis Salmantina*." Ascend the tower, for the sweeping views. It was built by that warlike prelate,

* See 'El Cristo de las Batallas,' Gil Davila, 4to., Salam., 1615.

† Ferdinand Gallegos was born at Salamanca in the middle of the 15th century, and is the Van Eyck of the Peninsula.

‡ See Street's 'Gothic Architecture of Spain.'

Geronimo, the confessor of the Cid, a Frenchman, born in Perigord. He was brought to Spain by his countryman Bernardo, primate of Toledo, and made Bishop of Valencia, in 1098, by the Cid. Translated to Zamora after his master's death, he induced Count Ramon, the husband of Queen Urraca, in 1102, to build this cathedral at Salamanca, which Calixtus II., own brother to Ramon, elevated to episcopal dignity. Geronimo introduced the Norman-French style of architecture in both his cathedrals; the exterior of his *iglesia vieja* is best seen from *la puerta del patio chico*. It is a cross ch. with 3 E. apses, and a dome at the crossing, covered with scaly tiles, raised upon arcades, pierced with windows, in order to support the pressure of the vault; four round pinnacles are built outside. Mr. Street considered that this dome was a rare feature treated with great success and originality. The effect inside and out is admirable. The curved *retablo* in the Capilla Mayor, filled with 55 paintings, in fresco, set in white and gold frames, is worthy of careful study. With the exception of two of these paintings, which are of the 15th centy., and which have been placed to hide the spot probably occupied by an image, the remainder are by the Italian artist Nicolas Florentino, an excellent painter of the 14th centy. The fresco, painted on the dome, of the Last Judgment, is also by him. Under the retablo there is an interesting Gothic image of the Virgin, similar to another which may be seen in the Capilla de Talavera in the cloister. This unique retablo is in perfect preservation, and most beautiful in colour. The arches, capitals, and sepulchres date about 1466. Among other tombs observe that of Mafalda, daughter of Alonso VIII., 1204; of the Dean Fernando Alonso, 1285; of Juan Fernandez, Rico Ome, 1503, the two with sculptured figures of weeping women, *plañideras*, and paintings in fresco of the 14th centy. Several of these tombs have been published in the Spanish work, 'Monumentos Arquitectonicos.'

In the old cloisters, built in 1170, and partly modernized, the schools

were formerly held. Obs. the two beautiful capitals of the doorway. Several inscriptions are imbedded in the wall. Some ancient tombs and old paintings on panel should be noticed. In the rt.-hand angle there is a sculptured life-sized figure of the Virgin, 15th centy., horribly daubed over. There are four chapels in the cloister: three of them are interesting. The first to the left of the entrance door is the **Capilla de Talavera**, founded in 1510 by Rodrigo Arias Maldonado: it contains the tomb of the founder and two flags taken from the Comuneros in 1521. This chapel was destined for the Mozarabic ritual, which is celebrated there six times a year. The roof, which belongs to the primitive construction, is of the highest interest. It is composed of ribs in parallel lines, which recall Byzantine constructions anterior to the 11th centy. The next chapel to this is dedicated to **Sta. Barbara**, founded in 1344 by Bishop Juan Lucero. His tomb and other interesting ones of the same period may be seen there. Here are kept the chairs and seats from whence degrees were conferred to the licentiates and doctors of the University up to 1842. In the Sala Capitular there is a Virgin by Guido Reni. On the S. side of the cloister is the beautiful chapel of **San Bartolomé**, founded by Diego de Anaya, archbishop of Seville, in 1374. The ceiling is painted in blue, and studded with stars of gold. Obs. eight interesting tombs of members of his family: the most important is the founder's, which is in the centre, surrounded by an iron railing and open-work inscription, a very remarkable specimen of ironwork. The mediæval organ and Moorish tracery on it are most interesting. The beautifully executed effigies of an armed knight and his lady, are supposed to be the father and mother of Archbishop Anaya: the lady is dressed in the costume of a nun, having doubtless assumed that garb upon the departure of her husband for the wars: obs. the singular *pattens* in which her feet are placed instead of shoes.

Opposite the cathedral to the l. is **San Bartolomé**, now the palace of the civil governor, a good Greco-Roman building which was built over an older one in the last century. It is the eldest of the **Colegios Mayores**, and is called **El Colegio Viejo**.*

§ 5. UNIVERSITY AND COLLEGES.

Now pass into the **University** by the door next to **San Bartolomé**, although the principal entrance is in the **Calle de Libreros**. The walls on this side are the oldest in the building. Obs. the Moorish ceilings and walls of the 15th centy., which have unfortunately been restored. The *Patio* has been modernized, and the royal portraits in chiaroscuro are very poor. The schools were commenced in 1415 by Alonso Rodrigo Carpintero, and were removed here from the cloister in 1433. This was the age of Juan II., the patron of literature and of the troubadour (see the inscription over the gate *de las Cadenas*). The chapel, dedicated to *San Geronimo*, of which Medina gives the curious details, was modernized and ruined under the Bourbons. The *retablo*, rich in materials and poor in design, contains some bad pictures by Francisco Cachaniga. Ask to see some fine vestments of the 16th century which are in the *sacristia*. The velvet benches embroidered with the arms of the town are kept here.

Over the door of each of the *aulas*, "halls," or lecture-rooms, are tablets denoting the science which is, was, or ought to be taught to them; inside each is a pulpit for the lecturer, or *catedrático*, with rows of benches for the students, and a sort of ledge for them to write their notes on. Ascending the staircase, especially observe the morris dancers and foliage by way of banisters; in the ante-room the roof of the ceiling is in rich *artesonado*, and stalactitical. The handsome library is fitted with Louis-XIV. book-cases and gallery: in a smaller room are preserved many most interesting illumi-

* Consult its history by Ruiz de Vergara. 3 vols. fol., Madrid, 1766-70.

nated manuscripts, and books, of which the most remarkable are an illuminated MS. of the 15th centy., *Libro de las claras e virtuosas mugeres*, attributed to Don Alvaro de Luna. *Obras de Seneca*, MS. of the 15th centy.; a small Bible, 14th centy., finely illuminated. A large collection of early printed books and autographs of Fray Louis de Leon; and also such works as are prohibited by the *liber expurgatorius*, which the obliging librarian will be glad to show to visitors. The library is rich in theology, editions of Aristotle, works of Tostado, &c. Near the ante-room is the chamber in which the student about to "dispute" or "wrangle" is placed with a sentinel at the door, for 25 hours, to consider his subject quietly; it was originally filled with huge folios, many of which, especially the polemical books, were chained to the reading-desks, according to the general system in the middle ages.

Passing through some quaint tapestry-clad rooms is the **Sala del Claustro**, a modern saloon, in which the doctors and heads of houses assemble in conclave. You may also look at the chapel and museum of chemistry and natural history. The size of these now deserted halls bears witness of past crowds.

Coming out of the schools, particularly obs. the grand façade of the **University Library**, which is alone worth an architect's visit to Salamanca to see. It is the triumph of the decorative and heraldic style; the creamy stone has been as wax in the hands of the artist. It is of the richest period of Ferdinand and Isabella, whose medallions and badges are interworked with scrolls: the inscription is in Greek—"The Kings to the University, and this to the Kings" (οἱ βασιλεῖς τῇ ἐγκυκλοπαιδείᾳ, αὕτη τοῖς βασιλεῦσι).

Some of the medallions and statuettes are quite classic in character.

In the Plazuela opposite is the hospital for poor students, and two Gothic façades of former *Escuelas menores*. Visit the patio, which is entered by the arcaded door at the end of the Plazuela. A statue in bronze, of Fray Luis de

Leon, has lately been erected in the centre of this square.

The **Archivo** is in one of the rooms in the Patio; it contains several interesting documents and autographs of Vasco de Gama, Calderon, &c. Ask to have the doors of one of their book-cases opened on which are painted the classes as they were arranged in the 17th century.

Passing to **San Blas**, some idea may be formed of the frightful devastation caused by the French. **El Colegio de Oviedo** was in the immediate vicinity. Nothing but the barest fragments of its outer walls remain. In order to fortify this commanding quarter, they demolished San Benito, San Vicente, La Merced, and Los Cayetanos, and levelled all the houses up to San Bernardo, to make a glacis. These forts were stormed by the Duke in person, June 27, 1812, and although defended by 800 picked men and 20 cannon, surrendered after a feeble resistance. Thus were captured in a few hours bastions which it had occupied the enemy three long years to construct, for which the palatial abodes of religion and learning were razed; and this in the face of Marmont's superior army, which did not venture to interfere.

Adjoining is **el Colegio Mayor de Santiago Apostol** (called also *del Arzobispo*, after the Archbishop of Toledo, Alonso de Fonseca, its founder). This fine edifice is now **El Colegio de Nobles Irlandeses**. Their original college was founded in 1592 by Philip II., and dedicated to St. Patrick. In this college 12 Irish students are usually in training for the priesthood. The Rev. John Cowan is the present rector. The students follow their course of theology and law at the seminary, where they receive their degrees. The edifice itself was begun in 1521 by Pedro de Ibarra at the best period of the cinquecento style of architecture. Obs. the airy and elegant *Patio*, the fluted pillars, and Pierino del Vago medallions, which glitter in

the sun like a rich chasing by Cellini. The sculptured heads of warriors and boys, some in caps, some in helmets, are full of grace and variety of design. Ibarra was aided by Alonso de Covarrubias and by Berruguete: thus the three great artistic architects of their age were simultaneously employed, each vying in honourable rivalry to outdo the other. Some of the work is in the transition period from the Gothic to the Renaissance. Berruguete in 1529 undertook to "build, carve, and paint" the *retablo* of the chapel: Ponz (xii. 234) gives an extract from the original agreement. The noble work was finished in 1531. The 8 paintings are rather coldly coloured, and the drawing resembles that of Juan de Bologna; the upper 4 are the best. The subjects are the descent of the Holy Ghost, Ananias and Sapphira, the Finding of Moses, Presentation in the Temple, Ascension of the Saviour, his Baptism, Flight into Egypt, Adoration of the Shepherds. The two lower are copies, the invaders having abstracted the originals. The library is fine, but badly kept, and the whole building is in a sad state, owing to the scarcity of funds. Some fine vestments may be seen in the sacristy.

§ 6. CHURCHES AND SEMINARY.

Near the Cathedral, down the Calle del Sur, is the Church of **Santiago**; in its sacristy are some good carved wardrobes; and in the **Colegio de la Vega**, which may be visited from here, there is part of a fine Byzantine cloister.

San Esteban, commonly called **Santo Domingo**, a Dominican convent, has retained the old name of San Esteban, because, when an earlier one near the Tormes was destroyed by a flood in Nov. 1256, this parish church was assigned to that order, and one of the finest externally enriched Gothic buildings in the world was erected. The benefactors were Juan Alvarez de Toledo, uncle to the great Alva, and Diego de Deza, tutor to Prince Juan (who died at Salamanca, Oct. 7, 1497) and afterwards Archbishop of Seville. This

true Dominican was, like Philip II., a patron of art, protector of Columbus, and sincere even in his bigotry. He also founded the College of **Santo Tomas** at Seville. Obs. the elaborate façade and portal, which almost rivals that of the University Library. The eye is bewildered with the details, which are thrown like a lace embroidery or filigree work over the whole; the creamy stone is worked into saints, apostles, candelabra, and richest caprice. The martyrdom of the tutelar is a group, sculptured in stone by Juan Antonio Ceroni of Milan. Obs. the stone in the centre of the basso-relievo upon which the saint is leaning his l. hand; upon it the artist has cut his name: the date (1610) is cut upon the stone which one of the persecutors (to the extreme l.) is about to pick up from the ground. The medallions on the façade in the Gothic style, which represent St. George, David, St. James, Abraham, are beautiful. The frieze of children and horses in the second tier is very fine. The entrance into the noble church is under a *dark* elliptical arch, which supports the coro as at the Escorial, beyond which all is brilliant, nay, the centre altar and two side ones are overdone with gilding. They are by Churriguera himself. The ch. is a Latin cross: the end of the nave above the elliptical arch is painted in fresco by *Antonio Palomino*, the subject is the "Triumph of Religion." The roof is richly studied; the *retablo* has a good martyrdom of St. Stephen by *Claudio Coello*. In the centre there is a statuette of great interest, of the Virgin holding the Infant Saviour in her arms. It is made of gilt bronze, and the throne on which she is seated has a series of figures in champ-levé enamel of the 12th centy. It is known by the name of *Virgen de la Vega*, and probably belonged formerly to the old cathedral. Go behind the *retablo* to see it. Some fine statues by Salvador Carmona are in this *retablo*. In the chapel of San Pedro Martir there exists a good painting on panel of the martyrdom of St. Ursula. Notice in the *Relicario* the slippers which Pius V. wore upon the occasion

when he received the Prince after the victory. The *wooden urna* in the centre of the apartment contains the bones of the Duke and Duchess de Alba. Obs. also the **Sala Capitular**, built in 1637 by Juan Moreno; it contains some bas-reliefs of the 13th centy., the grand staircase and beautiful sacristia. The cloister is very fine. Obs. the pillars and capitals in the angles and basso-relievos sculptured by Alonso Sardiña. It has been most creditably restored of late years by workmen of the locality. In the S. side is the room *De profundis* where it is said Columbus explained for the first time his theories to the community. In what was the library, and in the upper cloisters, there is now a small collection of paintings. They are all rubbish, and hardly worth a visit.

Columbus in 1484-6 was lodged in this convent; Deza and the rest of the Dominican Fathers, to their undying honour, espoused his scheme, which the "Doctors" of the University had pronounced to be "vain, impracticable, and resting on grounds too weak to merit the support of the government."

Opposite to the palace of Monterey, with its two turrets, all gutted by the French, is **las Agustinas Recoletas**, a once magnificent convent, founded in 1626 by Manuel de Zuñiga, Conde de Monterey, and favourite of Philip IV. This "good slow man," according to Clarendon, having married a sister of the all-powerful Conde Duque, was by him appointed viceroy at Naples. He there became so rich, that a poor woman, who had a longing, *un antojo*, to see Philip IV., when thanking the king for granting her an audience, prayed that "God might make him also viceroy of Naples." The convent, built by Juan Fontana, is a noble pile, with fluted Corinthian pillars, a simple cupola, and has altogether an Italian character. The church, a pure Latin cross, is one of the finest in Salamanca and is very rich in marbles. Obs. the Florentine pulpit of *Pietre Dure*; notice the *retablo*, with Corinthian red marble pillars, and the gilt tabernacle, with spiral columns and lapis lazuli;

the crucifix in the *retablo* and the *Tombs* of the founder and his wife are by Algardi; that of the founder is finely carved; obs. his armour and costume; many pompous titles are inscribed below the kneeling figures, which but enhance the triumph of death, who has cropped them all to form a garland for his victor brow. Monterey was a liberal patron of art; many pictures which he gave to Philip IV. are still at Madrid; he reserved for this convent "San Juanuario kneeling on the clouds," by *P. Veronese*, doubtful; an "Annunciation," by *Lanfranco*; a "Nativity," once by *Ribera*; it has, however, been almost entirely repainted. Notice also some fine paintings by Stanzioni (Caballero Maximo), a St. John, like Guido; a St. Joseph; a dark San Agustin; a meeting of the Virgin and Elisabeth; a Nativity, excellent; a San Nicolas, by *Lanfranco*; a *Virgin del Rosario*, by *Ribera*; especially obs. the grand altarpiece, the *Concepcion*, signed. "Jusepe de Ribera, Español, Valenciano, F. 1635," certainly the finest specimen of this master which exists in Spain. As Monterey was viceroy at Naples at the precise moment when Ribera, Stanzioni, Lanfranco, and others had created there a school of art, this convent became, and still continues, a small museum of Neapolitan paintings. The other pictures inside the convent cannot be seen by the male sex, as the nunnery is *en clausura*. They are believed to be most numerous, and (some of them) of great excellence; a great number are supposed to be buried within the precincts of this *sanctum sanctorum*.

Another nunnery, **Santi Spiritu**, destined, like Las Huelgas at Burgos, for noble ladies, is a fine pile of granite. Obs. the superb roof over the *coro*, a good carved *retablo* over the high altar, and the richly-chased portal by Berruguete.

Close to the city walls is the curious Romanesque little ch. of **San Marcos**, circular, yet having three apses inside.

Obs. the rich plateresque portal of

Las Dueñas, founded in 1419, as inside it Santa Teresa received her Divine revelations.

There are several churches besides these which may interest the architect. **San Benito**, **San Juan de Barbalos**, **Santo Tomas**, &c. In the monastery of **Bernardas** there are two statues by **Berruguete**, and in the chapel of la **Santa Cruz**, a good **Dolorosa** by **Corral**.

The **Jesuitas (La Clericia)**, built in 1614, by **Juan Gomez de Mora**, is an enormous pile. The chapel and transept are grand, but the *cimborio* has been cracked, and the retablo is of vile **Churrigueresque**. The portals, towers, and cupolas are more striking from size than good art. It is now a clerical seminary. In the sacristy are some pictures by **Rubens**, and a good statue of **Christ**, by **Carmona**. In a small room leading from the sacristy, there is a picture of the school of **Leonardo**.

At **Salamanca Philip II.** was married (Nov. 13, 1543) to **Maria** of Portugal, upon which occasion gown and town, the city and the dons, outdid themselves in bull-fights, in order to wipe away all memory of the part the city had taken against his father in the outbreak of 1521. The leader of the Patriots, or *Comuneros*, on that occasion was one **Valloria**, a *botero*, or maker of wine pigskins. This agitator plundered the colleges, their plate-chests, butteries, and cellars, so effectually, that the delighted mob made every one swear this oath of allegiance—"Juras á Dios no haber mas Rey, ni Papa, que Valloria." This Castilian Jack Cade was hanged April 23, 1521.

§ 7. OLD HOUSES.

Among the houses best worth observing in **Salamanca** is **La Casa de la Sal**, or **Salinas**, with its arched front, granite pillars, ornamented windows, and splendid *patio*. Obs. the projecting roof and gallery, upheld by grandly carved figure-supports in the boldest Italian style, representing the victories of **Charles V.** over the **Turks**; they are [*Spain*, 1882.]

the finest sculptures in **Salamanca**. The **Maldonado** family have a fine old house opposite **la Trinidad**. Near the **Jesuitas** is the **Casa de las Conchas**, ornamented on the exterior like the **Mendoza Palace** at **Guadalajara**; studded with stone shells, the heraldic badge of the owner. It is ornamented with fine patio and minute Gothic ornaments. Obs. the splendid façade and interesting rejas. It may be considered the most complete house in Spain of its period, which corresponds with the florid Burgundian style of the Low Countries. In the **Plaza San Agustin** observe the ruined front of the convent destroyed by the invaders, and an old house with the arms of **Ferdinand** and **Isabel**, and most delicately shaped windows. The **Palacio del Conde de Monterey**, before mentioned, has two remarkably elegant turrets or *miradores*, with an upper gallery of open arcaded windows, which look like a rich lace fringe of the solid basement below.

The **Calle de los Muertos** is so called from the house built by **Archbishop Fonseca**, whose bust, with those of his two nephews, is sculptured in front. Under the windows were placed skulls, emblems of the dead, which gave the name to the street. These have been removed. Visit now the house of the **Marques de Almarza**, in the **Plaza de San Boal**; and obs. the rosette-studded arch at the entrance, and the medallions in the *patio*, especially that of a young lady with a ruff, and the heads of the founder and his beautiful wife, whose drapery is free and flowing. Here the **Duke** lodged when in **Salamanca** in 1812. In the **Plaza Santo Tomé** is an ancient mansion, with red-brick Moorish arches and *Azulejos*, and another with a **Berruguete** front and portal, with the medallions of the founder and his wife, a very common Spanish *cinquecento* decoration. The **Torre del Clavero** is a good specimen of the mediæval Castilian keep, with those little bartizan turrets at the corner, which occur at **Coria**, **Coca**, **Segovia**, **Gaudamur**, and elsewhere. In the **Cuesta del Seminario** was the

Aula, the hall, where Villena endeavoured to restore learning. Here he taught natural philosophy, which the dons and doctors thought magical.

Descend now to the Tormes, and observe the foundations of the old Roman bridge, and the *amohadillado* masonry. Having passed the Tormes, turn to the rt., and cross the rivulet Zurguen, to obtain a view of the noble city, rising proudly in front. This *Zurguen* was to the poet Melendez what the "*Bonny Doon*" was to Burns.

§ 8. EXCURSIONS.—THE BATTLE.

A. To the **Battle-field of Salamanca**, and Alba de Tormes. This excursion should be made on horseback, although ladies may make it in a conveyance if such can be procured.

Cross the bridge, and proceed direct to the battle-field (4 m.).

THE BATTLE OF SALAMANCA.

The battle of Salamanca was the culmination of a series of manœuvres in which Wellington was pitted against one of the best tacticians among Napoleon's generals, and of which some detail must be given in order that the battle itself may be understood.

On the 17th of June, 1812, Wellington crossed the Tormes by the fords near Salamanca, and Marmont, having thrown garrisons into the forts about that town, withdrew behind the Douro. On the 20th Wellington captured the forts, and having blown them up followed Marmont, with the intention of falling on him.

On the 8th of July Marmont lay with his right at Toro, his centre at Tordesillas, and his left at Simancas on the Pisuerga. Wellington lay with his left on the Guarena, his centre at Trabancos, and his right at Rueda. The waters of the Douro were high, and Wellington hoping that Marmont, being short of supplies, would have to scatter for food, decided to wait a better opportunity for attack. In this he was disappointed, for Marmont held

on and was reinforced. Further, it was reported that Joseph was approaching from Madrid to cut off the Allies' retreat through Salamanca.

Jealousies existing between the French marshals, Marmont doubted whether any assistance would come to him, and on the 15th of July began operations with a view to out-manceuvring his enemy. On the 18th he moved against the Allies' left, in order to draw them away from opposing his advance by their right. Marmont's feint succeeded, and countermarching down the right bank of the Douro, he crossed it at Pollos and Tordesillas, thus turning the Allies' right. Wellington then concentrated his army behind the Guarena, and on the 19th the two armies faced one another on the banks of that stream below Canizal.

Wellington's object now was to cover Salamanca and the road to Ciudad Rodrigo, to reach which Marmont had to cross the Tormes by the fords at S. Marta, Aldea Lengua, Huerta, and Alba. Wellington, depending on a Spanish garrison in Alba, thought his left safe, and imagined that he could reach the other fords before Marmont. In this he underrated the French powers of marching, for on the 20th Marmont crossed the Guarena, and moving across Wellington's right, made all haste to reach the fords at Huerta and Alba, knowing—which Wellington did not—that the Spaniards had evacuated the latter. Wellington, frustrated in his attempt to cross the French line of march, was only able to march parallel to Marmont, watching a favourable opportunity for attack. On the 21st the French crossed the Tormes at Huerta and Alba. Wellington on the same day crossed by S. Marta and Aldea Lengua. That night the French encamped about Calvariza Aribal, their left threatening the Rodrigo road. The Allies lay with their right at Arapiles, and their left at S. Marta. Being now assured of the advance of French reinforcements, Wellington determined to retreat upon Ciudad Rodrigo, and would have done so on the 22nd, had not Marmont, by an intercepted letter, become aware of

his intention, and consequently made further efforts to gain the Rodrigo road before Wellington should be able to. In this effort he overreached himself, and giving Wellington an opportunity for attack, brought on the battle of Salamanca. Marmont had with him 42,000 men and 74 guns, and Wellington commanded 46,400, of whom 3,500 were Spaniards, and 60 guns.

On the morning of the 22nd Wellington made preparations for his retreat, hiding his forces in the rugged ground to the south-east of Salamanca. Marmont sent a force against the Arapiles or Hermanitos, two hills due east of the village of Arapiles, a little distant from his left and the English right. Rushing up the easternmost of these, the French captured it, and almost gained the western. On the latter Wellington remained during the day. The waggons were now in motion, and raising a dust, caused Marmont to imagine that the English retreat to Rodrigo would be secured before he could interpose. Therefore, thinking that his position on the Arapiles would cause Wellington to retire, Marmont brought up Foy's and Feroy's divisions, placing the first between the French Arapiles and N. Señora de la Peña, and the second on a ridge behind Foy's, to hasten the movement. At the same time the French right was ordered to close in through the forest between the Arapiles and Babila Fuenta. Wellington was thus caused to change his front, his former front becoming his rear, and his left his right. Breaks and hollows screened his men, and the few that could be seen by the French seemed to point to the Rodrigo road. Still the French right did not arrive, and Marmont, fearing the Allies would effect their retreat before his dispositions were complete, ordered Thomière's division from the left to make a flank movement and threaten the Rodrigo road; then hastening his other divisions, he waited till Wellington should move to oppose Thomière, designing, when he should, to fall on him by the village of Arapiles with six divisions and Boyer's dragoons. In these cir-

cumstances the two armies embraced the oval basin formed by the ridges of hills. The north and west half of the basin formed the Allies' position. The eastern heights were held by the French, and Thomière was moving along the south, but with a wide loose march. The forest to the south-east of the Arapiles was to cover the French centre, but this was not yet occupied. Thomière's artillery opened fire, and it seemed that the Allies' position was surrounded. Wellington, who had retired for refreshment, returned at three P.M., and seeing Thomière gradually increasing his distance from the rest of the army on his right, determined to profit immediately from his error. Some troops from the English Arapiles, and those concealed in the hollows and breaks, rushed into the basin and formed line of battle. Marmont then ordered Thomière's division to halt, and assaulted the English Arapiles with Bonnet's division. At five P.M. Pakenham, issuing from the woods about Aldea Tejada, fell like a thunderbolt on Thomière's leading troops, killing Thomière himself, and, with the assistance of the cavalry, completely routing the whole division. At the same time Bonnet's attack was repulsed.

The troops from Babila Fuente had now pushed through the forest and covered Thomière's division while it rallied. Pack, with his Portuguese, now assailed the French Arapiles, but was repulsed and well-nigh routed. Clausel, who on Marmont retreating wounded, had taken command of the French, having secured his line of retreat, determined to make one last effort to save the day. On a ridge of hills opposite the village of Arapiles the fourth and fifth divisions were posted, and the French dashing up the hill won the ridge and crossed it. Pouring down the other side, they met with a check from the gallantry of the 61st and 11th Regiments, and, attacked in flank by the 53rd, lost the ground they had won. The Reserves being now brought up by Wellington, the French were forced to retreat along their whole line. Clausel posted the

remnants of Thomière's ill-fated division on a steep ridge in the forest, covering the Alba de Tormes road, and commenced slowly to retire. This force was commanded by Maucune, who fought with the full knowledge that the safety of the army depended on his efforts. The Allies attempted time after time to gain his position, but not till the retreat was secure did he relinquish it. Had the Spaniards still held Alba de Tormes, the destruction of the French army would have been complete, but "Wellington had defeated 40,000 men in 40 minutes." After the battle, while riding behind the 43rd Regiment, he was struck in the thigh with a spent bullet, and his adversaries, Marmont, Thomière, and Bonnet were all badly wounded.

The French in the battle lost 12,000 men; the Allies 5,200, of whom 3,176 were British. The prize was 11 guns, many waggons, 6,500 prisoners, two eagles, and many standards. Wellington was made a Marquis, and received a grant of £100,000 to purchase estates.

The results of this victory were that the road to Valladolid was open, and that Soult, raising the siege of Cadiz, evacuated the south of Spain. But its influence reached wider, for Napoleon, hearing in the heart of Russia of the defeat of Marmont, held it an omen of evil, while the Russians and Germans were proportionately encouraged to resistance. E. F. D. C.

From Arapiles ride over the hills to **Alba de Tormes** (8 m.). *Inn*: Posada de Francisco Acebedo; small and humble, but clean and decent. Pop. 2751. This ancient little town rises above the river Tormes, and is commanded by the finely-placed palace-castle, with its now ruined towers and machicolations. It gives the ducal title to the family of Toledo; its bridge is after the manner of that at Toledo.

Visit the **Ch. of the Carmelitas descalzas**, and obs. the noble sepulchres of Francisco Velazquez and Teresa his wife, also that of Simon Galarza, and that of Juan de Ovalle and Doña

Juana, with a child kneeling at their feet. The stately shrine, raised in 1750, forms the centre portion of the retablo, and contains the relics of Santa Teresa herself, the sainted founder of the convent. Amongst the pictures by unknown artists obs. a San Vicente de Paul, the death of Santa Teresa (in the sacristy), and the taking the veil by Santa Teresa (also in the sacristy).

Near the town is the Geronimite Convent, containing the tomb of Gutierrez Alvarez, Archb. of Toledo.

The traveller can return by the good direct diligence-road, passing through park-like scenery, groves of oaks and olive-trees, to Salamanca.

B. To the Baths of Fuente del Caño (10½ m.); road tolerably good; it passes through Aldea Luenga and Huerta (Pop. 438) to Bablia Fuente (Pop. 1032), near which are the mineral springs; tolerable accommodation during the season.

C. To the Baths of Ledesma, 18 m. Pop. 2876. Diligence service during the season (15th June to 15th September). The road passes through the villages of Tejares (Pop. 349), Carrasca de Barrega, and Parador de Arriba (Pop. 409), to **El Establecimiento**, which is situated about 5 miles from the village of Ledesma. The sulphurous springs lie ensconced in a wooded dell in the immediate vicinity of the river Tormes; they are several in number, and the hot mineral water is abundant. It is used both externally and internally. Rheumatism, gout, and every kind of skin disease can be beneficially treated here.

The neighbourhood affords excellent shooting and fishing: hares, rabbits, partridges, abound, whilst the hawk, the vulture, and an occasional eagle, may also be shot by naturalistic sportsmen. The district is of great antiquity, and the chief town, Ledesma (the *Bletissa* of the Romans), has a picturesque and feudal appearance. Its singular walls are considered to date anterior to the time of the Romans. The town stands on the Tormes, which

is crossed by a fine bridge, built on Roman foundations.

There is a *railway* in construction to the frontier of Portugal, by Ledesma and Hinojosa.

ROUTE 19.

MEDINA DEL CAMPO TO ZAMORA.

55½ m. rail.; one train daily each way in 3½ hrs.

See 'Indicador.'

Medina del Campo Stat. Pop. 5123. (See Rte. 1.)

Soon after leaving Medina, the Rly. crosses the Rio Zapardiel on an iron bridge.

7 m. Villaverde Stat. Pop. 840. The neighbourhood produces a good white wine.

3½ m. Nava del Rey Stat. Pop. 5986. Obs. its fine ch. The neighbourhood produces a wine, which almost equals sherry in taste and in keeping qualities.

13 m. Venta de Pollos Stat. Pop. 1172. The river Trabancos is here crossed on a fine iron bridge. The surrounding country is well wooded with oak and mulberry trees. Obs., soon after passing this stat., the white country residence of the Marquis de la Espeja, proprietor of the country around Pollos.

½ m. Castroñuno Stat. Pop. 2424. The plain is here very fertile, being watered by the Duero. The rly. now crosses the river upon an iron bridge.

6 m. San Roman Stat. Pop. 1057. At San Roman there is an interesting ch. dedicated to San Roman, founded

by Chindasvintus in the middle of the 8th centy. Although it has been much altered, it still preserves much of the primitive structure. In the *relicario* may be seen two wooden painted caskets of the 15th centy. The **Hornija** and the **Bajoz** are now crossed.

5½ m. Toro Stat. Inns: Casa de Huespedes; Victoriano del Piñero, Calle del Sol. 11., fair. Pop. 7761. This ancient and decayed city, like Salamanca, takes its bridge, and a "canting Toro," one of the Guisando breed, for its arms. From its grand bridge we behold those **Almenas de Toro**, chanted by Lope de Vega.

La Colegiata is a fine Romanesque ch. with nave, two aisles and two transepts. The most striking feature of this building is the central tower, domed internally, and of 16 sides externally with 32 windows, two on each of its sides. The aspect, inside and out, is most picturesque. The ancient Romanesque doorway of the principal façade on the W. side, is another of the most important objects of the ch. It is formed of 7 orders completely covered with sculptures, among which is the Last Judgment, and different subjects from the Life of the Virgin. This doorway is in perfect preservation owing to the ch. having been prolonged in the 16th centy., and the doorway was then converted into a high altar. Some of the statues still have traces of the original colour with which they were painted. A Gothic wooden *retablo* with carved canopies has been added to this altar. The principal doorway is now to the N.; it is also Romanesque and has three concentric arches covered with sculptures and ornamentation. The S. doorway is less fine. In the **Capilla Mayor** are the tombs of the family of Fonseca. Among them is that of the warrior Bishop Don Alonso, who accompanied the army of Ferdinand and Isabel at the battle of Toro. The Romanesque capitals inside the ch. are very remarkable; obs. three near the presbytery and the Gothic statues outside the coro.

In the sacristy may be seen jewels and vestments given in 1486 by a

member of the Fonseca family; a good silver custodia, the work of Juan Gayo in 1538. Part of the custodia, the *viril*, is of an earlier date, and of great interest. The pictures are indifferent, with the exception of a good painting of the German school, which hangs over the entrance doorway: it represents the Virgin seated reading with the Infant Saviour; at her feet Saint Catherine. Over the altar in this sacristy there is a bas-relief in marble of the Adoration of the Magi.

Hospital de la Cruz (*vulgo del obispo*).

In a chapel of the *patio* there is a good *retablo* of the 16th centy. of the Spanish early school of painting.

In **Santa Catalina** there is a fine wooden roof and two good figures of the realistic school of the style of Juni representing **San Pedro**. Above the high altar there is a splendid ivory crucifix, a good specimen of its kind.

The **Colegio de los Escolapios** has a good *patio* in the *plateresque* style, which has been lately restored.

The parish **Ch. of San Lorenzo** may also be visited. The brick façade is good, and the Gothic paintings of the *retablo* of interest; they are probably by Gallegos, but unfortunately they are in a very dilapidated condition and half hidden by a hideous *retablo*. Twenty-two only are visible. The eight panels in the centre are larger than those on the sides. The lower ones represent the Life of Our Lord, and the upper the Martyrdom of St. Lawrence, the side panels contain figures of saints. A grandson of Peter the Cruel is buried there. The **ch. of San Julian de los Caballeros** contains an interesting carved pulpit of the 16th centy.

The architect should visit the Palace of the Marques de Santa Cruz. Obs. the magnificent ceiling of the **Salon de los Leyes**, where it is said the Cortes de Toro were held in 1371, 1442, and 1505; **La Torre del Reloj**, the house of **Los FONSECAS**, and the **Casa del Ayuntamiento**, in the Plaza de la Constitución, which was built by Ventura Rodriguez.

Toro was once a city of considerable importance. It was taken from the

rebels in 1356, by Don Pedro in person: he entered it by **la Puerta Santa Catalina**. Near it was fought the battle between Alonso V. of Portugal and Ferdinand I. of Castile (A.D. 1476); by which victory the faction of **La Beltraneja** was destroyed, the defeat of **Aljubarota** was avenged, and the crown of Castile secured to Isabella. Here again was held (Jan. 1506) the celebrated Cortes by which, after the death of Isabella, the regal authority of Ferdinand was recognised. It was at Toro that the *Conde Duque*, the disgraced minister of Philip IV., died in 1643, haunted, as he imagined, by a spectre—the ghost of his country's departed greatness which he had himself mainly contributed to destroy. Here, in 1327, Alonso XI. caused the Infante Don Juan to be put to death.

From Toro the rly. follows the course of the Duero, which is to the l.; it passes through deep cuttings to

13 m. **Correses Stat.**, Pop. 1222, surrounded by vineyards. The rly. now crosses the **Rio Valderaduey** to

7 m. **Zamora Stat.**, Pop. 14,229. Buffet. *Inn*: **La Salamanquina** (see Rte. 15).

ROUTE 20.

VALLADOLID TO TORO, BY SIMANCAS
AND TORDESILLAS. 41 m.

The tolerable diligence-road leaves Valladolid by the **Puente Mayor**. Half-way to Simancas is the Romanesque **Ch. of Arroyo de la Encomienda**, well worth visiting; it is in good preservation.

7 m. **Simancas**. **Casa de Huespedes del Hojalatero**, bad. It is best therefore to sleep at Valladolid and drive to Simancas. Pop. 1258. This little

town is situated upon the **Rio Pisuerga**, which is crossed by a fine bridge of 17 arches. The town is girdled by walls.

In the moated castle rising on N.W. side of the town are kept the national archives, which were removed hither at the suggestion of Cardinal Ximenez. It was upon the battlements of this building that the famous *alcalde Ronquillo* hung up *Antonio de Acuña*, bishop of Zamora, who had joined the *Comuneros*. The collection consists of over 100,000 bundles. They are placed in 46 rooms. Mr. Gachard and Mr. Tiran were the first who were allowed in 1841 to inspect the papers. Formerly the greatest jealousy existed in regard to these archives; now, however, more liberality is shown, and mere visitors are allowed free admission from 8 A.M. to 1 P.M. For special permission to copy, &c., apply to the *Señor Archivero Mayor*, who is obliging and speaks French.

Readers of Spanish history will remember Gustav Bergenroth and his able volumes published by the Master of the Rolls (*Calendar of State Papers—Spanish*. Vol. i. 1485–1509, vol. ii. 1509–1525, Sup. to vol. i. and ii.*) In a memoir of Mr. Bergenroth by Cartwright, Edinburgh, 1870, full details are given of these archives and the trouble he went through to obtain the cypher of the documents he published.

In the plain below Simancas, king Ramiro defeated the Moors on the 19th July, 934 (some say 939), killing 30,000, 60,000, or as others say, 80,000; and no wonder, for two angels on white horses are said to have fought upon the side of the Spaniards! (*vide Mariana*, viii. 5). Simancas defended Enrique IV. against the league in 1465. The Irish rebel, Hugh Roe O'Donnell, died here (September 10th, 1602), having fled from his country after the defeat of Kinsale.

From Simancas the road traverses the valley of the Pisuerga, passing the villages of Villamarcial, Villanueva, de Duero, and San Miguel de Pino, to

12 m. Tordesillas. *Inn*: Parador de Val de Huertos. Pop. 3694. This town and ancient fortress holds an important strategic position: its old Gothic arched bridge over the Duero is very picturesque; obs. the striking view obtained from it; you have the old town hanging on a declivity, with the ch. of San Antolin, with its belfries, in the centre, and the noble terraces of masonry, the massive chapel of Santa Clara, and the lofty ch. of San Juan, on either side. The town contains six parish churches, amongst which visit

The Ch. of San Antolin: its *retablo* contains a fine Crucifixion, probably by Juan de Juni. Obs. also in this ch. the superb marble sepulchre of the *Comendador de la orden de San Juan*, *Pedro Gonzalez de Alderete*; it is the masterpiece of Gaspar, a local sculptor, equal to Berruguete, and was wrought in 1527: it is designed in the style of the royal tombs at Granada, with caryatides at angles, and other figures and cinquecento ornaments; the *Comendador* lies armed, with his helmet at his feet.

The Nunnery of Santa Clara, which overlooks the river, should be visited next. The *Retablo* is said to have belonged to Juan II., in the four sepulchres in niches; two of them contain female figures, a third is an armed knight, and the fourth is a figure in a turban. The architect Guillem de Roam is buried near these sepulchres: he died Dec. 7th, 1431. Obs. also in this convent the gilt *artesonado* ceiling of the chancel, and the Chapel of *Esteban Lopez de Saldaña*, which was completed in 1435: notice the sepulchre of the founder; it was sadly mutilated by the French, nevertheless the head escaped, and is full of character and intelligence.

In a building adjoining this convent, *Juana la Loca* (crazy Jane), the mother of Charles V., died, April 12th, 1555, at the age of 76, after 49 years of imprisonment, suggested by her father Ferdinand, and persevered in by her son Charles V. She occupied a small cell, without windows, rarely permitted to see the sun. The story that she spent her time watching her hus-

* These volumes are now edited by Don Pascual de Gayangos, who has published four more volumes of this series.

band's coffin is not quite correct. He was buried in Sta. Clara, while the monument at Grenada was preparing; but in 25 years she never visited it.* The morbid taint of her insanity broke out again in her descendants; it induced her son Charles V. to die a monk at Yuste; it tinged the gloomy bigotry of Philip II., who lived half monk, half monarch, in his cell at the Escorial; and it showed itself again in the Habsburg Charles II., who died in confirmed imbecility.

In a house adjoining this convent Napoleon I. was lodged, Dec. 25th, 1808.

Tordesillas was the centre of the rebellion of the Comuneros; its ring-leaders being here defeated by the Conde de Haro.

10½ m. **Villalar**. Pop. 833. This little vil. situated on the l. bank of the **Rio Hornilla**, was the scene of the execution of the brave chiefs of the Comuneros, *Padilla*, *Bravo*, and *Maldonado*, who were beheaded April 23rd, 1512: the post is preserved upon which their heads were stuck for public exhibition.

8½ m. **Morales de Toro**. Pop. 1581. Here the great Queen Isabella was born.

3 m. **Toro**. Pop. 7761. *Inn*: Casa de Victoriano Piñero. (See Rte. 19.)

ROUTE 21.

VALLADOLID TO BENAVENTE, BY
MEDINA DE RIO-SECO.

55 m.

Valladolid. (See Rte. 1.)

Leaving Valladolid by the **Puerta del Puente Mayor**, the diligence-road passes

3 m. **Zaratan**. Pop. 1294.

4½ m. **Villanubla**. Pop. 1321.

4½ m. **La Mudarra**. The **Rio Sequillo** is crossed by a stone bridge, between this hamlet and

13 m. **Medina de Rio-Seco**. Pop. 345. *Inn*: Parador del Carmen. Pop. 4755. This "city of the dry river," the Roman Forum Egorrorum, with its old gates and damaged walls, stands in the midst of a cereal plain, which was once a vast lake, before the basin of fresh-water limestone was drained by the Duero and its tributaries. It had important fairs for the sale of its cloth and linen in the 14th centy. Visit first the **Ch. of Santa Maria**, a Gothic edifice, which commands the town; its high tower was erected so recently as 1738. The *Retablo* of the altar mayor is divided by fluted Corinthian pillars, with bases and pediments supported by naked children, and is considered one of the finest in Spain: it represents incidents in the lives of the Saviour and Virgin. Carved in 1590 by Esteban Jordan, and painted by Pedro de Oña, his son-in-law, reds and blues predominate. Obs. in it the grand Ascension of the Virgin. The whole *retablo* recalls the noble work of Becerra at **Astorga**. **La Capilla de los Benaventes**, to the l., was once a gem of plateresque and sculpturesque art: now all is decay and neglect. The plateresque *reja* was made by Francisco Martinez, 1554; obs., above an arch, the medallions of the founder's family and their arms. The *retablo* was carved by Juan de Juni; obs. the San Joaquin and Santa Ana, and above the *Buenaventuranza*, or the mystical beatitude of the Saviour in the Apocalypse, with a sea filled with the bodies of the dead rising up to judgment. The gilding is much tarnished by damp and neglect, which have also ruined the Creation of Adam and Eve, and the paintings of Juni on the semicircular arch. Notice over the door the portrait of the founder, Alvaro Benavente, æt. 50, and the three fine tombs, separated by caryatides. The paintings at the back of the niches have been ascribed to Juni. Obs. the Santa Ana in bed, and two kneeling figures.

There are four pictures in this ch. either by Murillo or Tobar, for it is not easy to decide, owing to their dirty condition and position; the subjects

* Read 'Supplement to Calendar of State Papers—Spain,' edited by Bergenroth,

are a large oblong Nativity, a charming St. Catherine, a kneeling Magdalen, and full-length Madonna and Child, which is the finest. Among other interesting objects which are kept in the sacristy, may be mentioned the *Custodia* by Antonio de Arfe, covered with silver figures and delicate ornamentation.

The classical façade of **Santa Cruz** is heavy; on it are represented sculptured Sibyls, the Finding of the Cross, and two tiers of Corinthian pilasters. It was founded by the great Don Fadrique Enrique, Admiral of Castile, of whose palace in the town a gate is all that has escaped ruin. The tombs and kneeling figures of himself and his wife, Ana de Cabrera, are in the convent of San Francisco, with some good *terracotta* statues of St. Jerome and St. Sebastian: the carving of the choir seats is very fine, although of the beginning of the 18th centy. The *reja* was made by Andino 1532. Obs. a small Gothic organ in one of the chapels, and a very fine ivory crucifix. This convent itself was built with the materials of the old castle which withstood so many sieges in the time of Don Pedro and Charles V.

Outside the town are the pleasant promenades **La Horquilla**, and **El Arbol grande**.

From **Medina de Rio-Seco**, good diligence-roads lead to **Zamora**, **Toro**, **Leon**, and **Palencia**; it is a central point for interesting excursions.

The route now follows the **Carretera de Galicia**, near the villages of **Palazuelo de Bedija**, Pop. 1187, and **Villasper**, Pop. 147, to

7 m. **Villafrechos**. Pop. 1507.

3½ m. **Santa Eufemia**. (Near this hamlet, of 420 Inhab., is the village of **Quintanilla del Monte**.)

7½ **Villalpando**. Pop. 2897. Situated in the centre of a fertile plain watered by the **Rio Valderaduey**, this little village occupies the site of a former city containing 50,000 Inhab., which fell into decay when Rio-Seco rose at its expense. The original city, being built of mud, has mostly disappeared. Here we join the **Camino**

Real high road, which connects Madrid with **la Coruña**.

3½ m. **Los Cerecinos**, two small villages, divided the one from the other by a ravine.

5½ m. **Castro Gonzalo**. Pop. 1020. Charmingly situated in a valley, with its Moorish fortress, and its church of **San Miguel** with an imperfect tower.

3½ m. **Benavente**. *Inns*: Posada de Cuesta; Posada de Zidon: both close together outside the **Puerta de la Soledad**. Pop. 4051.

This dull and poverty-stricken town, on the **Esla**, chiefly of mud-built cottages, rises upon a gentle eminence. Ascend to its **Castle**, the **Alcazar** of the **Pimentels**, a family now merged in the **Osuna** dukedom. Once the great lion of the place, it is inferior in size and details to many a Welsh castle, whilst a considerable portion of it is built of mere *cob*. It is entered by an arch between two towers, with a defaced **Santiago** on horseback over the portal. The **Torre Pastel** bears the date "Mayo 20, 1462." Here are the arms of the **Pimentels**, once the powerful Counts of Benavente, the sheikhs or lords of all around, to whose ancestor the castle was granted in 1394.* The inside is all a ruin, having been gutted by **Soult** when retreating from **Oporto**. The patio is still strewn with fragments of sculpture. In the upper storey was the state gallery, where some remains still exist of Moorish *tarkish* and *azulejo* in the windows, together with a portion of the grand staircase. The view over the bald plains of **Leon** and mountains towards **la Puebla de Sanabria** is extensive; the river front is the strongest, and the view from it is the most picturesque. The coarse masonry is ornamented with a huge stone chain and the projecting balls so common at **Toledo**; below are what were the gardens of the **Duchess**, before desolated by the destroyer. A pretty walk, **el Caracol**, leads under the trees and by a trout-stream.

The **Ch.†** of **Santa Maria del Azogue**

* For details of what Benavente was in the 16th centy., read the interesting 'Viaje de Felipe II. á Inglaterra,' edited by **Gayangos**, **Mad.**, 1877.

† See a view of it in **Street**,

is an interesting edifice erected circa 1170-1220. Obs. its N. doorway, and the lofty tower of singular design, which rises over its northern bay: the mason's marks, as is usual in most early churches, are plentiful. The plan of the ch. is cruciform, with five apses projecting from the E. end. The general effect is fine, owing to the rich character of the details. The S. transept (1210-20) has a fine round-headed doorway: obs. the *Agnus Dei* surrounded by angels in the tympanum, and the four Evangelists with their emblems in one order of the arch. The W. front has been modernised.

The Ch. of San Juan del Mercado should also be visited. The S. doorway is singularly rich: obs. at mid-height of the shafts (carved with acanthus-leaves) the six figures of saints: also the adoration of the magi, and the angels sculptured around. The W. front has also a fine doorway.

[13 m. distant is Villanueva del Campo, Pop. 2802, and in another direction, 13 m., Villarin de Campos, Pop. 1230, in each of which a great festival is held in honour of their tutelar saint. It is held in the former place on the 14th Sept., and in the latter upon the last Sunday in Sept. Every devotee, upon these occasions, presents as much corn to the saint as he or she weighs, when put into the scale by the curate. A fancy fair, bullfight, and ball follow after the religious ceremonies.]

From Benavente to Zamora, see Rte. 65; to Orense, see Rte. 62.

ROUTE 22.

MEDINA DEL CAMPO TO SEGOVIA, BY
OLMEDO AND LA GRANJA.

57 m. (No Diligence Service. Railroad in progress.)

Medina del Campo (Rte. 1).

4½ m. Laguna. Pop. 969. Situated

upon the edge of a saline marsh, from whence the hamlet derives its name. The villages of Mojados, Cega, Alcazaren, and Puente Medina, are now passed to

20½ m. Olmedo. Inn: Posada della Plaza, indifferent. The white wine in this district is excellent. Pop. 2500. This decayed walled town, once an important place, is celebrated for the bloody battles which took place here during the civil wars of 1445-67. The town is situated in a plain, watered by the Adaja and the Eresma. Obs., in the Church of San Andrés, a *retablo* by Berruguete, with pictures of his school; visit also the subterranean chapel of San Miguel.

Railway in construction from Medina del Campo, by Olmedo and Santa Maria de la Nieve, to Segovia.

A dreary waste of sand and umbrella-headed pine-groves leads to the village of Villeguillo, which is situated upon the borders of Old Castile: the road now becomes bad, and the country depopulated and arid.

10 m. Coca. Inn: Posada del Arco. Pop. 810. Coca lies between the rivers Eresma and Volloya. The castle is a grand specimen of a genuine Castilian palace-fortress of the Gothic mediæval period. Obs. the projecting balistaria, the angular turrets of the great donjon-keep, *la torre mocha*. The superb towers rise like those of the Alcazar at Segovia; the barbican framework is also remarkable. Obs. in the Parroquia of Coca some marble pillars and four tombs of the Fonseca family.

13 m. Santa Maria de Nieve. Parador de Pedro Gomez good. Pop. 1360. In this thriving town there are several small manufactories of coarse cloth and linen. The ascents from this point to Segovia are superb.

9 m. Segovia. Pop. 11,172. Inn: Fonda del Aguila; Casa de Huespedes; La Burgalesa (see Rte. 3).

ROUTE 23.

SAN CHIDRIAN TO MADRID—PASSAGE
OF THE GUADARRAMA MOUNTAINS.
61 m.

San Chidrian Stat. (Pop. 976) on the Northern Rly. (see Rte. 1). Near here the ascent of the granite range of the Carpetanian mountains commences. The Sierra de Guadarrama separates the basins of the Tagus and the Duero.

The road traverses the old *Carretera general de Castilla* to

3 m. Labajos (Pop. 896), where a fine bridge crosses the *Almarza*.

8 m. Villacastin. *Inn*: Posada del Arco. Pop. 1271. Obs. its Gothic ch.; it contains some paintings by Alonso Herrera. The marble quarried near this place is excellent.

The road now becomes steep, the scenery savage and grand: we pass to the l. the village of *las Navas de San Antonio*, and afterwards the group of four houses occupied as '*ventas*' (inns) by the *peones camineros* (conservators of the roads). This excellently engineered road, which was constructed in 1749 by Ferdinand VI., now ascends to the *Puerto*, where a marble lion marks the extreme height of the pass (5094 feet above the sea-level): it also marks the boundary between Old and New Castile, the former lying spread below like a map. Napoleon I. led his army over this granite wilderness, on Christmas Eve 1808, in a forced march from Madrid to Benavente, after hearing news of Moore's advance from the N.W., which deranged his plans. The losses suffered by his brave veterans on this march were very great, yet they pushed on through the snow and biting blasts, spite of the elements, Napoleon himself dismounting and walking through the snow in order to encourage his troops. "Shall a mole-hill in Spain," cried he, "check the conquerors of St. Bernard?"

The road now rapidly descends, passing the *Venta* of Juan Calvo: to the rt. (6 m. distant) is seen the magnificent pile of the Escorial.

21 m. Guadarrama. Pop. 734.
5½ m. Villalba. Pop. 572. Stat. on the Northern Rly. Hence Rail to 23½ m. Madrid Stat. (See Rte. 1.)

ROUTE 24.

VENTA DE BAÑOS TO SANTANDER,
BY PALENCIA AND REINOSA. RAIL.
142 m.

One through train daily in about 10 hrs.

Venta de Baños. Pop. 545. Stat. on the Northern Rly. (See Rte. 1.)

6 m. *Palencia* Junct. Pop. 14,603. (Here the rail to Leon branches to the l.)

§ 1. INNS, CAFÉ, CASINO, THEATRE.

Inns: The best, Casa de Huespedes; Viuda de Masa, 34 rs. Fonda en la Calle Mayor. Parador del Norte, near the Stat., indifferent, 20 rs.

Café: El Imperial, under the casino El Siglo.

Casino: in the Cuatro Cantones; no foreign papers, but strangers admitted on showing their cards.

Theatre: Calle de Burgos. Performances only during some seasons of the year.

§ 2. HISTORICAL NOTICE.

This ancient city, the Pallantia of the Romans and the seat of the first university founded in the Castiles, is situated upon the Rio Carrion, which is crossed by a good stone bridge, and by another called *los Puenteclillos*. The University was founded in 1208, and greatly increased, but was moved to Salamanca in 1239. The Alamedas round the walls should be noticed, being 36 feet high by 9 in thickness.

They were laid out in 1778 by the Intendente Carrasco. Those on the little island, by the bridge built by the Archdeacon Aguarin, occupy the site where a grand tournament was given to Charles V.

Palencia is healthy and cold; it stands with its trees, an oasis in the wide shelterless plain. One long street, *la Mayor*, intersects the town, running from the gates *Monzon* and *del Mercado*. Roman antiquities are constantly being found in the environs of Palencia. A Roman cemetery has been discovered to the right on the road to Monzon. Some slabs and other specimens have been sent to the Museum at Madrid. The town, well placed for commerce on its river and canal, is famous for its manufactories of linens and picturesque woollen rugs worn by the women over their heads.

§ 3. CATHEDRAL.

The Cathedral was begun in 1321 and finished in the 16th centy. on the site of one raised by Don Fruela over the cave of San Antolin, to whom this church, in common with many others in these districts, is dedicated. The architecture of this church is defective on account of the variety of periods during which it has been built. It follows no order, but the interior is in the highest degree picturesque. The oldest construction is at the *chevet*, the rest was decorated in the 16th centy., and in the Renaissance style. Obs., in the admirably decorated *capilla mayor*, the fine *retablo*, reformed in 1530, composed of 12 paintings and 26 compartments of sculptured figures. The paintings and carvings are by a German hand. At the sides are two Gothic sepulchres of Francisco Nuñez and Rodrigo Enriquez. The small altar and *retablo* near them is of great interest. The Reja, by Francisco Villalpando, a native of Palencia, and pulpits, decorated with fine bassi-rilievi in the Renaissance style, are very fine. Between the presbytery and *coro* is buried Luis Cabeza de Vaca, ob. 1556, the master of the Emperor Charles V.

The Gothic choir seats are the best thing in the church. They are Flemish in style, but were carved in 1410 by the Valencian sculptor Centellas, and enlarged in 1519 by *Pedro de Guadalupe*. Outside the *coro* at each side are two Gothic and Renaissance altars. The *retablo* at the back of the *coro* was ordered from Flanders by Bishop Fonseca. It is covered with figures and ornamentation in the florid Gothic style. The wooden carved pulpit, richly decorated with figures and ornamentation of the 16th centy., is worthy of attention. Obs. the interesting Flemish triptych, on panel, of the 16th centy. It is divided into 8 compartments, representing the life of our Lord; in the centre and largest panel the *Donatario* is represented kneeling before the Virgin. On the side doors there is the following inscription :

“Anno de m d v. El reverendo e magnifico señor don Juan de Fonseca por la gracia de dios obispo de Palencia conde de piña mando hazer esta ymagen de nostra señora de la compassion estando en Flandes por enbaxador con el señor rey don Felipe de Castilla e con la reina doña Juana nuestros señores.”

At the foot of the altar is the staircase which leads into the cave of San Antolin : it contains nothing of artistic interest.

The chapel *de los Curas* is isolated in the same manner as the *Capilla Mayor*, in the centre of the church. On one of its walls on high may be seen the tomb of Queen Doña Urraca, who died in 1189. Several interesting sepulchres of the 15th and 16th centys. will be found in the outer walls of this chapel. Six chapels are placed outside it; that of *San Isidoro* contains a tomb with an altar frontal of Spanish leather; that of *Sta. Marta la Blanca* several sepulchres. Obs. the one of Pedro de Piña, ob. 1403. The plateresque ornamentation in *San Pedro* is very effective. The painted glass is by Maestro Santillana. The cathedral is full of remarkable monuments, which are scattered through the different chapels. Some of the iron railings in the chapels near the *chevet* are good.

The two doorways which lead to the cloister are interesting. The one opposite the choir is Gothic; the centre figure of the Virgin is good. This door was built in 1535. Near the plateresque doorway, which leads to the cloister, is the Sala Capitular. It contains many good pictures. Among them obs. a fine example of Mateo Cerezo; a St. Peter by Rivera; Sta. Rosa, by Zurbaran; two early German pictures—a Crucifixion, and Virgin and Child. Ask to see a Persian carpet of the 15th centy. The cloister is not worth visiting.

In the sacristy is kept the splendid custodia made in 1582 by Arfe and Juan de Benavente. A silver casket, of Italian Renaissance work, is attributed to Cellini. The vestments are splendid, the gift of different prelates. The altar frontals are very good. Enquire for the church vestments (*terno*), embroidered with corals.

4. CHURCHES.

San Pablo, to the N.W. of the town, was formerly a Dominican convent built in the 15th centy. The choir seats are good, but the principal objects of interest in this church are the superb sepulchres of the Rojas family, with the statues of the Marquis of Poza and his wife (1557), which are justly considered the best specimens of Renaissance sculpture which exist at Palencia.

The **Church of San Miguel** is interesting, 12th and 13th centy. The plan is composed of three aisles, which terminate in apses, and is one of the best examples of a Spanish parish church existing. The W. doorway, notwithstanding its horrible mutilations, is very fine: it represents the Last Judgment and scenes from the life of our Lord. The steeple also is good.

San Francisco is a church of the same period, but not of the same importance. An interesting sepulchre may be seen in one of the chapels.

The **Ch. of San Lazaro and Santa Clara** possesses some remains of the 15th and 16th centys. A picture behind the high altar of **San Francisco**

has been attributed to Andrea del Sarto.

From Palencia the rly. continues through environs thickly dotted with manufactories of linen, cloth, &c. Obs. to the rt. a conical hill, at the top of which is the hermitage of the **Cristo de Otero**.

$8\frac{1}{2}$ m. **Monzon de Campos Stat.** (Pop. 797), is situated in the centre of a plain, out of which rise two hills with the ruins of castles at the top of each.

5 m. **Amusco Stat.** Pop. 1690. The immediate neighbourhood is thickly populated. Obs. its ch.; the *altar mayor* represents the 12 Apostles, with St. Peter, attired in pontifical robes, in the centre. The fête day of the patron saint takes place on the Sunday which follows the 15th of August: it is a grand occasion, with bull-fights, fireworks, and dancing.

$3\frac{1}{2}$ m. **Piña de Campos Stat.** Pop. 1180. In the immediate neighbourhood are the ruins of a castle with embattled towers. Near this vill. the Canal de Castilla, and the Rio Ucieza are crossed by the rly.

3 m. **Fromista Stat.** Pop. 1601. The Romanesque **Church of San Martin** is interesting. In the **Church of Santa Maria** are some good Gothic paintings.

[About 10 m. to the l. is the town of Carrion de los Condes. Pop. 3400. A diligence leaves from the station. The parish **Church of Santa Maria** is very ancient. The only thing that remains of the **Ch. of Santiago** is the fine Romanesque doorway covered with sculptures. The church was burnt by the French. The former Benedictine convent of San Zoil has a splendid cloister (1537–1577), richly ornamented with sculptures. It was built by Juan de Badajoz, Castrillo, and others. The choir-seats and iron railing from the monastery of Benevivero (now in ruins) have been removed to San Andrés.]

3 m. **Marcilla Stat.** Pop. 523.

3 m. **Las Cabañas Stat.** Pop. 317.

6 m. **Osorio la Mayor Stat.** Pop. 1328. After passing this stat. two bridges are crossed, which span the rivers Abanade and Buedo.

5½ m. **Espinosa de Villagonzalo Stat.** An ancient walled town now containing scarcely 677 inhabitants.

The rly. has been here excellently engineered, and the expense of its construction was exceedingly heavy.

7 m. **Herrera Stat.** Pop. 1527. Obs. the picturesque ruins of a Moorish castle. A fine bridge of 4 arches crosses the **Rio Pisuergra**.

4 m. **Alar del Rey Stat.** Pop. 732. *Inn*: Fonda, at the Rly. Stat. Here ends the Canal de Castilla.

6½ m. **Mave Stat.** To the rt., at a little distance from this stat., the Rio Pisuergra enters a curious and highly picturesque gorge between vertical rocks.

5½ m. **Aguilar de Campos Stat.** Pop. 1436. Obs. two hills, each crowned with a ruined castle: the one belonged to the Lords of Aguilar, the other to that brave warrior Bernardo del Carpio. The ancient Convent of Santa Maria, situated in a beautiful valley at the foot of one of its hills, is interesting. It is, however, sadly dilapidated, and most of the fine capitals it contained have been taken to the Madrid "Museo Arqueológico." In a cave near this, it is said, are buried Bernardo del Carpio, and Fernando Gallo, his right-hand man in war. Visit also the Romanesque ch. of Santa Cecilia, and the parish church of San Miguel, early pointed.

The coalfields of Orbó and Cervera may be reached from Aguilar, and from this point the botanist, artist, and angler may make for the romantic district of the **Liebana**. This wild and ill-used arboretum lies in the midst of crater-like valleys. The chief place, the picturesque town of

Potes (for which there is a diligence from Torrelavega Stat. on the Rly. p. 175), will be good head-quarters; it is situated at a point where the four charming valleys of **del Prado**, **Val de Baro**, **Cereceda**, and **Cillorigo** conjoin. This détour will lead the angler into one of the finest trout-fishing districts in Spain: the sport in the rivers **Deva**, **Nansa**, and **Sal** is excellent. The forests of the Liebana, although much neglected, are magnificent.

3½ m. **Quintanilla Stat.** Pop. 756. To the l. a small branch line, 3 m. long, leads to the coal-mines of **Barruelo**. To the rt. are the villages of **Cueña** and **Menaza**, situated in a fertile plain watered by the **Rio Carnesa**.

4½ m. **Mataporquera Stat.** To the rt. the pleasant valley of **Hormiguera**, to the l. after leaving the stat., the small hamlet of **Maturrepudio** is passed.

5½ m. **Pozazal Stat.** Highest point of the line (3229 ft. above the sea-level). [After leaving this station, to the l. is the village of **Cervatos**; its *Parroquia* is a particularly fine specimen of the Romanesque style of architecture. The façade of the principal entrance is sculptured with groups composed of figures in the most extravagant and indecent postures. This ch. probably dates from about the middle of the 11th centy. The interior is without merit.] The rly. now passes the village of **Matamorosa** (1) with its mineral springs, and **Fontibre** (**Fuentes de Ebro**), near which is the source of the Rio Ebro: it gushes forth from a wild and rocky source, and flows 342 miles through the Rioja, and divides Aragon.

7 m. **Reinosa Stat.** Buffet. Taste the good *pantortillas* and *rosquillas*. Pop. 2952. Height above sea-level, 2779 ft. This tidy little town has a good street, and a bridge over the beautiful Ebro. It is a busy place, frequented by carriers: the fairs of July 25 and Sept. 21 are attended by most picturesquely dressed peasants and *Pasiegas*. The mountainous district by which it is surrounded is called **las Montañas de Santander**. Some of the passes to the N.W. are very high: the **Portillo de Lasia** rises 3800 ft. and **de Lunada** 3400 ft. above the sea-level. There is excellent shooting and fishing amongst these wild hills.

After leaving **Reinosa** the railway crosses the Ebro over an iron bridge: immediately afterwards a tunnel of 1,500 meters is entered; after leaving it the road follows the course of the **Besaya**. The difficulties in engineering the line were very great; there are 20 tunnels within 20 m. After the tunnel

of Peña Uncion is passed the country becomes very grand and beautiful. To the right on a hill surrounded by trees is the church of **Aldueso**. The hamlet of **Lantueño** (Pop. 200) nestles in the valley.

7 m. **Santiurde** Stat. Pop. 1201. Try to get a seat on the right hand.

The railroad here rises to a considerable elevation over the **Besaya**, shortly after descending through fine masses of calcareous rocks. The road is often supported by stone supports, which rise more than 100 m. over the torrent. Two tunnels are passed before reaching

4 m. **Pesquera** Stat. Pop. 399. [5 m. from this station, at **Aguayo**, are calamine (carbonate of zinc) mines.] Here a series of tunnels are passed. The river **Besaya** may be seen in the valley. The beautiful valley of **Barcena** is in front. After leaving the tunnel of **Campo Postrero**, the road is 200 m. over the valley. It suddenly takes a sharp turn before reaching **Montabliz** Stat. The river **Galeron** is crossed after leaving it, and four tunnels traversed. After passing the r. **Pugayo**, the valley of **Barcena** is entered, the village of **Pie de Concha** is passed; the 22nd tunnel leading the railroad along the valley of the **Besaya** to the station of

6 m. **Barcena** Stat. Pop. 881. The road continues in the mountains soon after reaching

2 m. **Portolin** Stat., the extreme end of the curve which is taken by the railway appears in the valley between **Las Llosas** and **La Real**. To the rt., in the midst of a well-cultivated plain, lie the villages of **Elguera** and **La Serna**.

2 m. **Santa Cruz** Stat. Pop. 1731. a beautiful valley surrounded by verdurous hills.

1 m. **Las Fraguas** Stat. Obs. to the l. a modern country mansion surrounded by walled-in gardens, belonging to the Marquis de **Moriana**. Near it is a square tower which forms part of what once was a manorial palace.

Four tunnels are here passed, and

the beautiful and well-cultivated valley of **Buelda** opens to the l.

5 m. **Los Corrales** Stat. Pop. 1951.

3 m. **Las Caldas de Besaya** Stat.

Here is a Thermal Establishment: the mineral waters (chlor. sod.) are very efficacious in paralytic disorders. Besides **El Establecimiento** there are several comfortable lodging-houses, and the walks in the neighbourhood are pleasant. In the monastery there is an ancient image of the Virgin, rendered hideous by a modern dress. A delightful walk may be taken from here to the village of **Yermo**, about 3 m. The view from the summit before reaching the village is superb. Visit the small church of **Yermo**: the village itself is like **Arcadia**. The church is of the 12th centy. Outside are interesting stone carvings, representing **St. George** and the signs of the zodiac. At the entrance to the rt. is the inscription:

EREMOS XTI DE SANTA MARIA ESTA IGLESA PETRO QUINTANA ME FECIT PATER NOSTER POR SA AÎMA.

4½ m. **Torrelavega** Stat. Posada: **Viuda de Carral**; 16 rs. per day; **De Tiburcio**.

This is the station to which the diligences from **Asturias** carry their passengers. A small café supplying indifferent food stands opposite the railway station. The town, nearly 2 m. distant, is well built and has a thriving aspect. It would be good headquarters for an angler.

Diligences leave the station for different routes, and the country abounds with fine walks and rides, and trout-fishing may be had very near the town. Near **Torrelavega** are the **Real Asturiana Calamine Mines** of **Riocin**. Pop. 7187. The town is situated 2 m. from the stat. and below it in the centre of a magnificent plain.

Soon after leaving this stat. the rly. crosses the **Rio Paz** by an iron bridge to

4½ m. **Renedo** Stat. From hence there is an omnibus service during the

season to the baths of Alceda and Ontaneda. (See Rte. 25.)

6 m. **Guarnizo Stat.** Pop. 250. To the rt. the Bay of Santander is seen.

1½ m. **Bo6 Stat.** Pop. 400. Near this stat. (to the rt.) are the Royal dockyards, called *el Astillero de Guarnizo*, where ships of any tonnage can be built. Three miles from Astillero are the saline waters of Solares, highly recommended for gastralgic disorders.

Hence opens out a splendid panorama, comprising views of Santander, the sea, &c. Approaching the city the works and warehouses of the Railway Company are passed to the l.

SANTANDER.

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§ 1. INNS, CAFÉ, THEATRE, PUBLIC GARDENS.

5½ m. **Santander.** Terminus.

Inns: Fonda Suiza; Fonda de Francia. Charges about 30 r. a day. Fonda del Comercio, on the Muelle (quay). Fonda de Europa. Strangers in fine weather should prefer the hotels at the Magdalena and Sardinero. Fare from either place for a carriage from the railway station, 12 rs.

Café Suizo, on the Muelle (quay).

Theatre. Built in 1837 out of the old convent San Agustín: it accommodates 1000 visitors. Prices:—palco, 30 r.; stall, 8 r.

Public Gardens. At Toca and Mazzarasa: in these pleasure resorts *bailes campestres* are frequently given during the summer.

§ 2. CARRIAGES, TRAMWAY, BULL-RING.

Carriages to be taken to the Sardinero, 2 r. each person. Good carriages. Francisco Laura, Calle del 24 de Septiembre.

Tramway to the Sardinero and round the town, starting from the Plaza del Príncipe.

Bull-ring. Built in 1859. Places for 8000 spectators. Fights in the month of September.

§ 3. POST AND TELEGRAPH OFFICE, CLUBS, CONSULS, BANKER, PROTESTANT CHAPEL.

Post-office on the Plazuela de Bebedo.

Telegraph-office in the Casa de la Torrente, Muelle de las Naos. Open day and night.

Círculo del Recreo, Muelle 11. Strangers admitted on introduction by a member.

Regatta Club. Foreign papers. This society has done a great deal towards encouraging regattas, and preparing lifeboats and help for boats in distress.

English Vice-Consul. Lieutenant March, R.N., on the quay.

U.S.A. Consul. A. H. Harrison.

Banker. Lucas Zuñiga.

Capilla Evangélica and School.

§ 4. NOTICE, HISTORY.

Santander (Pop. 40,432) is a thriving seaport town, situated on a wide estuary opening to the east, and separated from the sea by a rocky promontory which gives good shelter from N. and N.W. winds. On the side of this promontory, facing the Atlantic, is the **Sardinero**, where there are several hotels and a Casino with reading-room, &c., besides several lodging-houses. Close at hand, but facing south, is the bathing establishment of La Magdalena, with an excellent hotel kept by a Frenchman. M. Fourneau charges 9 fr. a day for meals at table d'hôte at 12 and 8 P.M., 10 fr. a day for meals served apart. A small railway connects these places with the town about a mile distant, and a little steamer plies also from the Magdalena. The quay and handsome modern houses give Santander rather a French than a Spanish look. The busy quay (Muelle), with its cotton bales, hogsheads of sugar, flour-barrels, and bustle, con-

trasts with the fishy poverty of the old town, especially the quarter of San Pedro. Here porters' work, as in Bilbao, is done by women, if such androgynous epicene Amazons can be so called. The local carts with solid creaking wheels are very coffin-looking concerns.

The environs of Santander are pleasant, and studded with country houses and orchards, whilst the orange-tree and citron grow luxuriantly. The fresh-aired walks on the hill command beautiful views over the *Ria*, the *Muelle de las Naos*, and the *Castillo de San Felipe*. The promenades are charming: the *Paseo del Sardinero* leads to the bathing establishment, and to the lighthouse; the *Alamedas Primera* and *Segunda* are the most fashionable promenades.

Santander was probably the Roman *Portus Blendium*; it has long been a seaport: from hence, in 1248, St. Ferdinand's fleet sailed to blockade Seville, which is commemorated upon the city arms. Here Charles V. landed July 16, 1522, to take possession of Spain; and from the same quay our Charles I. embarked to quit Spain after his romantic visit to Madrid: he arrived here on the 11th Sept., 1623 (old style, *i.e.* on St. Matthew's day, the 21st). and was nearly drowned on Friday the 12th (22nd), when going on board his ship: he sailed on the 17th of the same month, and landed at Portsmouth on the 5th of October (Sunday) to the inexpressible joy of the English nation, although 26 years afterwards his then loyal subjects were equally ready to assist at his execution. Santander was made a *puerto habilitado* (a port entitled to trade with South America) in 1753, and in 1755 it was declared a *ciudad* (or city). The place was cruelly sacked by Soult, Nov. 16th, 1808; but, in spite of this ferocious treatment, the authorities exhibited the most offensive behaviour to the English, their allies. Again in 1834, when General Sir De Lacy Evans landed with his legion, they refused the barest necessities to those brave men whose assistance they had themselves implored.

[*Spain*, 1882.]

Santander was the scene of an engagement between the revolutionary troops and the royalist forces, commanded by General Calonge, during the short and feeble struggle made on behalf of ex-Queen Isabel, in Sept, 1868.

Santander is the residence of the provincial authorities, and the see of a bishop—suffragan to Burgos—which was founded (1174) by Alonso IX.

§ 5. CATHEDRAL, TOBACCO MANUFACTORY.

The Cathedral is Gothic: its curious crypt is called *la Capilla del Cristo de Abajo*; it has also three aisles, and is of a very fine effect, although it was barbarously repainted in 1874. On its altar are preserved the heads of the martyrs San Emeterio and San Celedonio, decapitated at Calahorra about the year 300 A.D. (see *Rte.* 160). The baptismal font in this cathedral is an Arabian one, with an Arabic inscription, like the Pope's chair at St. Peter's, in Rome. It was probably brought from Andalusia after Seville was taken by St. Ferdinand. Vessels from Santander joined in this siege. The cloister of the Cathedral is good, and the tower, built on a pointed arch, is pleasing in effect.

Visit the Tobacco Manufactory: it was originally *el Convento de Santa Cruz*, and employs more than 1000 persons in the manufacture of cigars, of which 796,000 Klg. are turned out annually.

§ 6. EXCURSIONS.

Excursions. Walk or drive out to the mineral spring *de la Salud*, distant 2 m.: it is much frequented from June to October for visceral disorders. Visit also the *Astillero de Guarnizo* (Royal Dockyard). Boats every hour from the quay: tariff 1 r.

Geologists may visit the Cave of Camargo, 4½ m. from Santander, where a great number of interesting fossil remains of all kinds were discovered in 1880.

§ 7. STEAMERS.

The service of coast steamers is most irregular. The French West Indian steamers call here, and offer an easy way to Bordeaux and St. Nazaire.

Steamers to Gijon, Vigo, La Coruña, Cadiz, and Barcelona, at frequent intervals (times of sailing uncertain, inquire at the steam-shipping offices on the quay) to Havana the 20th of each month; to Liverpool, to London, to Hamburg monthly.

Diligences: Daily to Bilbao and Oviedo, and to every important town in the province. Some are in combination with the railroads. Two diligences, the one following the coast, the other going inland.

ROUTE 25.

SANTANDER TO THE BATHS OF PUENTE VIESGO, ONTANEDA, AND ALCEDA. RAILWAY AND DILIGENCE.

Santander Stat. (See Rte. 24.)

The Rly. S. is taken as far as

12 m. **Renedo Stat.** (Rte. 24).

From Renedo there are several diligences daily during the season. Fares to **Puente Viesgo**, 10 r.; to **Alceda**, 19 r.

The road passes through the villages of **Carandia** and **Vargas**, to

$4\frac{1}{2}$ m. **Puente Viesgo**. Pop. 1663.

Inn: El Establecimiento. Open from 1st June to 30th of September. The mineral waters issue from the limestone rock, pure and inodorous; they are efficacious in rheumatic disorders, scrofula, and in the general treatment of skin diseases. The baths are 6 in number; the largest will contain 28 persons at a time; the remaining five will accommodate 3 persons at a time.

Leaving **Puente Viesgo** the roads

to the two other baths part, the one (A) traverses the pleasant valley of **Toranzo**, and through the villages of **Villegar** and **San Vicente** (1716) to

9 m. **Ontaneda**. *Inns*: Fonda de Villafranca; Fonda de La Martina; Establecimiento (open from 10th June to 30th September): this spacious hotel will accommodate 100 persons at a time; it contains a *salle à manger*, which will dine 100 persons at once, a billiard-room, reading-room, and music saloon. The sulphurous waters gush forth in great abundance from the surface of the rock, and impregnate the air around with the odour of rotten eggs. The water is peculiarly efficacious in cutaneous diseases, and is taken internally as well as in the shape of a bath.

The second road (B) goes to the baths of—

9 m. **Alceda**. *Inns*: Two *Establecimientos* (open from 10th June to 30th September). This still more important Thermal establishment lies enconced in the lovely vale of the **Toranzo**. The volume of water is much greater than at **Ontaneda**, and the accommodation for invalids more complete: mud-baths, as well as the douche, the vapour, and the ordinary bath are here given.

ROUTE 26.

BURGOS TO LOGROÑO, BY NAVARRETE.
79½ m.

Burgos (Rte. 1.).

This old diligence-road is now disused, the rly. to Logroño, *viâ* Miranda, having superseded it.

Leaving **Burgos** the road traverses an uninteresting country to

3 m. **Zalduendo**. Pop. 249. In the valley of **Atapuerca**, near this place, the

battle between Ferdinand I., of Castile, and his brother Garcia, of Navarre, was fought, in 1053, in which the latter was killed, and buried at Najera: thus **Rioja** was annexed to Castile.

Hence the road continues through the mountains of **Oca** to **Villafranca de Montes**, Pop. 903, and thence to

20½ m. **Belorado**. Pop. 2388. This little village is situated in the district of **La Rioja**, which lies between **Burgos**, **Soria**, and **Alava**, and is so called from the River **la Oja**, which rises in the hills of **San Lorenzo**, and waters the plain below. This rich valley is in the shape of an S, being some 72 m. in length, with an equal breadth, varying from 24 to 30 m. It is divided into high, *alta*, and low, *baja*; the two are divided by the chain which separates the basins of the **Ebro** and **Duero**. The soil is so fertile that the district is called **La Andalucía del Norte**.

A dreary ride now leads over bleak hills, with here and there some stunted oak-trees, to

16½ m. **Santo Domingo de la Calzada** (of the causeway). *Inn*: Posada de **Atauri**. Pop. 4071. This town stands on the **Oca**, and rises with its tall belfry over a rich plain. It shares with **Calahorra** in the dignity of a bishopric, resembling **Jaen** and **Baeza**, and our **Bath** and **Wells**. The Cathedral, of early Gothic, was begun in 1180 by **Alonso VIII.**, and finished in 1235, but was much injured by fire in 1825. The *coro*, high altar, and chapel of the tutelar **Santo Domingo** are in the **Berruguete** style. The *reja* of the chapel of the **Magdalen** is a fine specimen of the plateresque.

This **Santo Domingo** was not the Holy Inquisitor, his namesake, but a local saint born in these parts about 1010.*

[From **Santo Domingo** the traveller may make a *détour* of about 12 m. over bare hills to **San Asensio**, Pop. 1964, a village prettily perched on a rocky range, behind which, in its valley, is the **Geronimite** convent **La**

Estrella, in which *El Mudo* learned to paint. Thence strike S. to **San Millan**, Pop. 815, so called from its tutelar, whose authentic legend is fully given by **Anguiano**. Born in **Rioja**, he died about 564, and **Bishop Braulio** wrote his life in 638. Originally a shepherd, he passed 40 years in a cave on the **Cerro de San Lorenzo**. This poor hamlet was famed for its once noble **Benedictine** convent, **de la Cogolla**. The upper and elder convent, **el Souso**, was founded in 537 by **St. Millan** himself; but when the monastery increased, the acclivity became inconvenient, so in 1053 the holy body was brought down, and a new convent was built in a pleasant spot lower down, called **el de Abajo**. But only a few fragments of this can be traced, as the monks moved again, and in 1554 raised the present pile, which, from its splendour, was called the **Escorial de Rioja**; it is built in the severe style of **Herrera**. The cloister contains curious tombs, and among them those of the seven **Infantes de Lara** (?); the ch., large as some cathedrals, and now used as a *parroquia*, was built in 1642. Obs. in the *retablo* the tutelar, on a white horse, charging the *Saracens à la Santiago*. Obs. also those which represent his other miracles, casting out devils, putting out fires, &c. The modern church is very ornate; notice the pulpit and the overgilt altar and arch. The ashes of **San Millan** were collected in the year 1033 by **Sancho el Mayor**, who ordered a chest to be made to contain them, which still exists in the church. The names of *Apparatio* and *Rodolpho*, which appear on it, are thought to be those of the artists who made it. This chest is 1½ yd. long, ½ yd. high, and is covered with 22 compartments of highly interesting ivory plates, with carvings representing episodes from the life of **St. Millan**. In 1808 the French stripped the chest of its gold and silver ornaments, but fortunately neglected the fine old ivory carvings. The convent was very comfortable, with its fine *ambulatorio*; the rich library has been much pillaged. The choice things have been moved to the

* His good works are fully detailed in 'Anguiano,' consult also **Sigüenza's** 'Historia de la Orden,' &c., iii. ch. x.

Academia de la Historia, at Madrid; some of the MSS. were of the 9th centy. The library still possesses a copy of the polyglot Bible of Ximenez. In the lofty tower bell-fanciers may look at one called **La Bomba**, of the date 1269. But the glories of St. Millan are passed. Sequestration has succeeded to the "repairs and beautifyings" of Ventura Rodriguez, and farmers have taken the places of the friars, and bullocks and asses of the monks. Besides this saint, here was born Gonzalo Berceo, one of the earliest poets of Spain. The distance hence to **Najera** is 8 m.]

11 m. **Najera**. *Inn*: Posada de la Campana. Pop. 2548. This little town rises on the **Najerilla** (called here **el Canal**), in a rich vega, under a ruined castle, which crowns the hill. Now decayed, it was once the court of Navarre, and here St. Ferdinand was crowned. The Benedictine church of Sta. Maria is fine and well kept; the library, however, and archives have been sadly pillaged. This also was once a sort of Escorial, for here lie 35 bodies of the royal families of Castile and Navarre. The elaborate Gothic *coro* was carved by el Maestro Andrés, and Nicolas, in 1495. Obs. the delicate tracery in the openings of the arches: obs. also the *retablos* painted by Juan Vascardo and Pedro Margotedo, in 1631, and the early painting by Maestro Luis (1442).

It was between Najera and Navarrete that the battle took place, April 3, 1367, which replaced the perfidious, cruel, and ungrateful Don Pedro on his throne. Our Black Prince was Don Pedro's ally, whilst his rival, Enrique de Trastámara, was assisted by the French bands of Du Guesclin.

10 m. **Navarrete**. Pop. 1768.

3½ m. **Fuenmayor**. Pop. 1929. Stat. on the Castejon and Bilbao Rly. Thence rail to

15 m. **Logroño** Stat. (See Rte. 160.)

ROUTE 27.

BURGOS TO MADRID, BY LERMA, ARANDA DE DUERO, AND SOMOSIERRA. 151 m.

The coach-road leaves Burgos by **el Arco de Santa Maria**, and passes through the villages of Sarracin, Cogollos, and Madrigalejo, to

23 m. **Lerma**. Pop. 2368. Approaching here the road crosses the Río Arlanza on a fine bridge of 9 arches. There is a large and clean Parador opposite the coach office, but beware of imposition, and bargain beforehand. Observe here the ruins of the former palatial residence of the Duke de Lerma, minister to Philip III.; it was built in 1604 by Francisco de Moro, a pupil of Herrera. It was entirely destroyed by the French. **La Colegiata**, with a classical portal, was also built by this duke: it contains the superb monument of the Cardinal Lerma in a kneeling position, by Pompeo Leoni.

[A highly interesting détour of 75 m. can be here made by the equestrian tourist by which the dreary high road to Aranda de Duero may be avoided. It can be accomplished in two long days, the intervening night being passed at **Arauzo de Miel** or **Huerta del Rey**; neither of which offer better accommodation than the most wretched of *mesones*. A local guide is indispensable, and be sure to attend to the provend. The fine scenery and numerous objects of interest, however, fully compensate for such discomfort. Unmounted travellers had better proceed to **Aranda de Duero**, where Domingo Gomez (see below) will provide animals and a trustworthy local guide, and the excursion can be made the reverse way.

Leaving Lerma we proceed by the carriage road up the rt. bank of the **Arlanza** to

Covarrubias, 13½ m. (Pop. 1644),

situated in a secluded hollow on the river, with a fine *Colegiata* among the ruined remains of the massive mediæval buildings. Obs. the square tower in which Doña *Urraca* was immured by the Conde *Fernan Gonzalez*. Hence we follow the excellently engineered carriage road, still on the rt. bank of the river, for 5 m., to the remains of the ancient Benedictine Carthusian monastery of *San Pedro de Arlanza*. The ruins are prettily situated on a rocky site between the high road and the brawling stream, and are in a fair state of preservation. This monastery existed in the time of the Goths, as in it *Wamba* took the cowl: it was restored in 912, some say, by the Conde *Fernan Gonzalez*, in gratitude for his signal victory at *Cascajares*. Here was preserved the cross which was sent him by Pope John XI., as a sure remedy against hail-stones; its virtue was tested in 1488 by the Bishop *Luis de Acuña*, who put it into a fire, whereupon the flames were instantly extinguished (see *Sandoval's 'Idacio,'* p. 336). Here also was kept *la Virgen de las Batallas*, which was coeval with that of the *Cid*. The Count *Fernan* was buried here with his wife *Sancha*, and so also, as some say, is *Mudarra* and the 7 infantes of *Lara*. Etiam periere ruinæ! This count was the real founder of the Castilian monarchy, and a perfect hero of romance, being always up to his elbows in adventures; his grand deeds were the defeats of the infidel at *Lara*, at *Osma*, and *Piedrahita*; his escape from prison by the aid of his true wife, and other spirit-stirring incidents, just when history was hovering on fiction, are told in some charming old ballads (see *Duran*, v. 27).

Harking back about a mile we cross to the l. bank of the beautifully wooded *Arlanza*, and strike N. by the roughest of bridle-paths for 5 m. to the village of *Contreras* (Pop. 583), pleasantly situated in a valley of fertile meadows. Crossing the western spur of *La Mirandilla* we descend to the roofless ruins of the ancient Benedictine convent of *Santo Domingo de Silos* (5 m.). It is situated in a hill-girt valley, watered by the brawling *Mataviejás*.

The bare capitals of the double-galleried Byzantine cloister still remain standing; look at the quaint figures of the 10th or 11th century, which ornament the doorway. The tutelar *Santo Domingo*, born circa 1000 near *Najera*, was abbot of this convent for 23 years. He worked many miracles alive, and when dead delivered so many captives at *Algiers* (whose countless chains hung at the convent gate) that the feat passed into a synonym of infinity. *No te bastarán los hierros de Santo Domingo de Silos.*

Now make, over mountain and glen, through parklike scenery, wooded with oak, pine, and cedar, and freshened with rivulets, by *Arauzo de Miel*, 11 m. (Pop. 803), to *Huerta del Rey*, 3 m. (Pop. 1104). Thence $4\frac{1}{2}$ m. to

Peñalva de Castro (Pop. 314), the white rock of the camp, that lies under a hill to the N., the site of ancient *Clunia*, which, with its capitals, inscribed columns, and "old stones," served as a quarry for building this modern hamlet. Just to the l. of the ascent, rises ancient *Clunia*, placed on a conspicuous height, with a fine view; fragments of the theatre, about 70 yards wide by 50 long, jut out of the hill-side; 10 rows of steps and part of the proscenium are tolerably perfect. Bushels of engraved stones have been found amid the ruins; it is an unworked mine of antiquities. (Consult the '*Historia del Obispado.*') The ancient town is gone all but a few stones: the scene is now desolate, and a single peasant vegetates where multitudes once swarmed: obs. the *rollo*, or town cross, made from a Corinthian shaft. Now turn down by a hermitage to the castle-crowned village of

Coruña del Conde, $1\frac{1}{2}$ m. (Pop. 544), the corruption of *Clunia*—*Crunia*: it lies a little way beyond the base of the hill on the opposite side. Leaving *Coruña* to the rt. is a Romanesque chapel, constructed out of ancient fragments, where the doors of the 12th cent. contrast with classical cornices and festoons. Thence, by a $7\frac{1}{2}$ m. ride down the rt. bank of the *Rio Arandillo*,

wherein trout are plentiful, to picturesque, imposingly-situated

Peñaranda de Duero (Pop. 1494), or **de la Perra** so called from a *bitch* observed moving out of a hole in the wall, which pointed out to the Christians an adit to capture the castle, on the hill above, from the Moors. The ruined castle, the tumble-down Prout-like houses, the picturesque paupers and rags to match, will delight the artist. The decaying palace, a mixture of Saracenic and Moorish style, is the *Casa solar* of the powerful Zunigas, counts of Miranda. The *Conde de Montijo* is now the head of the family, and the ex-Empress of the French a scion of the house, to whose nephew, the Duke of Alba, this time-honoured ruin belongs. Walk up to and about the gorgeous wreck: notice the plateresque portal, decorated with a now mutilated bust of Hercules, armour and heraldic coats, a double-galleried superb *patio*, a staircase ornamented with medallions, and the panoramic view. In front of the palace is the Gothic **Rollo y Picote**, emblems of feudal days, when this great family possessed the right of the *Horca y cuchillo*. The **Colegiata** contains some fine tombs and *urnas* of the Mirandas, many brought from Genoa. Several busts of Roman emperors are let into the façade of the church.

Now take the cart-road down the rt. bank of the **Rio Pilde**, through flat uninteresting country, to **Aranda de Duero**, 10 m.]

From Lerma the diligence-road traverses an uninteresting country to

18½ m. **Gumiel de Izan**. Pop. 2168. The town is surrounded by decayed walls. Visit the **Parroquia**, and obs. the Corinthian portal erected in 1627, and enriched with Apostles, cardinal Virtues, the Assumption of the Virgin, and her Coronation.

7 m. **Aranda de Duero** (Pop. 5043). Do not put up at any *posada* in the main town, but cross the poplar-fringed Duero by the handsome old bridge to the coach office in the southern suburb. Here will be found a most civil and

obliging man in Domingo Gomez, the local manager of the coach lines, who also keeps an excellent and clean *Casa de Huespedes*, 20 rs. a day. Casino in the Plaza Mayor, and post office at the back of the Casino. There are branch coaches to Burgo de Osmá, Sotia, and Valladolid.

The S. portal of the **Parroquia** is in the fine Gothic style of Ferdinand and Isabel, whose badges are mingled with the shields of the Enriquez, admirals of Castile: obs. the scale-form stonework over the door, which has good carved panels and rich niches and statuary, with three alto-relievos representing the Bearing the Cross, the Crucifixion, and Resurrection. The *retablo* inside contains subjects from the life of the Virgin. The fine *retablo* pulpit and sepulchre wrought by Juan de Juni for his patron Alvarez de Acosta, Bishop of Osmá, has been removed to the church of San Francisco, El Colegio. In the sacristy may be seen a good Descent from the Cross, which formed part of the *retablo*. The convent and bishop's palace were gutted by the French.

Obs. the picturesque over-hanging balconied houses. Visit the picturesque market-place where the peasants group together, with their *alforjas* on their shoulder. The women wear red stockings, and petticoats of thick serge, green and blue. Aranda was once inhabited by kings. The neighbourhood of this decayed town was once celebrated for its vineyards, which, although now neglected, have their patroness and history. The grand local fête is held Sept. 8th, and is a sight which should not be missed by the artist.

On the road to Somosierra at Castillejo there is a fair *carretera* to **Sepulveda** (6 m.), which contains several interesting churches. Thence a coach runs to Segovia. Visit **San Salvador** and **Santa Maria** with its ancient images of *Santa Maria de la Peña*.

The road leaves Aranda by a shady avenue of poplar-trees; it traverses an arid depopulated plain to

24 m. **Boceguillas** (Pop. 538). Enter-

ing the village there is a good Posada on the rt., kept by civil people. The lofty Somosierra range now stands boldly against the sky line, and the ascent gradually commences.

9 m. **Cerezo de Abajo** (Pop. 415). Fair Posada.

7 m. **Somosierra**. A wretched hamlet of 269 Inhab. Avoid the *Parador* here. The pass or *puerto* over this dreary district is often blocked with snow in winter. The *pass* is placed on the dorsal spine of the granite serrated barrier: it is the natural gate and defence of Madrid, and upon the occasion of Napoleon's march upon the capital it was strongly occupied by the Spaniards with 16 cannon (Nov. 30, 1808). These 12,000 valiant men, although guarding a position almost impregnable, abandoned their guns, without a show of fight, at the mere sound of the horsehoofs of an advance guard of the French, consisting of a few hundred Polish lancers led by Krasinski. Thus Buonaparte reached Madrid without encountering a single opponent.

8 m. **Buitrago** (Pop. 1479). A picturesque and flourishing village on the rock-bound Río Lozoya. Fair Posada on the l. at the Madrid end.

5 m. **Lozoyuela** (Pop. 648). Fair Posada.

5 m. **La Cabrera** (Pop. 429). This village is surrounded by gardens, and has a fair Posada.

30 m. **San Sebastian de los Reyes** (Pop. 1170). Do not put up here, but proceed to

1 m. **Alcobendas** (Pop. 1337). *Parador de Vicente el Gallo*, an excellent and pleasant country Inn. The neighbourhood is fertile and produces much wine.

5 m. **Fuencarral** (Pop. 2344). To the l. of this wind-blown town obs. an old mansion of the Mendoza family, now belonging to the Duke of Osuna: here Napoleon I. lodged from the 2nd to the 22nd December, 1808; and here he received the Madrid deputation headed by the traitor Morla.

The last few miles of this route traverse the desert around the capital,

and are wearisome to the now tired traveller, who will gladly enter the suburbs of cheerful Madrid.

3½ m. **Madrid**. (See Rte. 2.)

ROUTE 28.

BURGOS TO SANTANDER.

The rail to Venta de Baños and Reinosa (Pop. 2952)—see Rte. 24—though circuitous is preferable to the diligence-road by

Soto Palacios.

Jubilla del Agua.

Cabañas de Virtus. Here a cross-road branches off to Reinosa, a station on the line to Santander.

Travellers wishing to see the Valle de Pas and go to Renedo, continue from Cabañas de Virtus by Entrambas mesetas,

Ontaneda,

Puente Viesgo, to

Renedo.

The road by Urbel and Pedrosa only goes to Aguilar, a station on the line from Madrid to Santander, from which point the Llebana district may be reached by the high road from Cervera. See Rte. 24.

Leaving Burgos, the road enters the valley of the Urbel. Vivar, where the Cid is said to have been born, lies to the rt., and the hills of Villadiego rise to the l.

20 m. **Urbel del Castillo**. This decayed place is built on La Pinza over its trout-stream: it was formerly the seat of the see of Burgos.

The road now passes through the mountainous district which divides the basins of the Ebro and the Pisuerga to

22 m. **Quintanilla**, or Aguilar de Campos. Stats. on rly. Rte. 1. Pop. 271.

SECTION II.

THE BASQUE PROVINCES.

ALAVA; VIZCAYA; GUIPUZCOA.

History—Fueros—Nobility—Fives Courts—Casas Solares—Agriculture—Customs—Language.

Las Provincias Vascongadas consist of the three united provinces of Alava, Vizcaya, and Guipuzcoa. Vizcaya, the largest, contains about 106 square leagues; Guipuzcoa, the smallest, only 52, but it is the most densely peopled, and at the rate of 2000 inhabitants to the square league; Alava, containing about 180 square leagues, lies between Guipuzcoa and Navarre. These provinces, forming the mountainous triangle of the N.W. of the Peninsula, constituted the *Cantabria* of the ancients, a name derived by some from *Kent-Aber*, which they interpret the "Corner of the Water." This corner of the land, like our Wales, is the home of the remnant of the indigenes or aboriginal inhabitants, who never have been expelled or subdued:* thus the character of an unadulterated primitive race, an ethnological fossil, remains, strongly marked in language and nationality. These highlanders, bred on metal-pregnant mountains, and nursed amid storms in a cradle indomitable as themselves, in a country difficult to take and not much worth the taking, have always known how to forge their iron into arms, and to wield them in defence of their independence; and what sword equals that moulded from the plough-share? This *sufficiency in self* is the meaning which *Señor Perochequi* reads in the Basque name, a word derived by him from *Bayascogara*, "*somos bastantes*." A sense of separate weakness has taught these provinces the secret of *union*. This federal association is expressed in their national symbol of three hands joined together, with the motto "*Iurac Bat*," which is equivalent to the *tria juncta in uno* of the Bath order of our *united* kingdoms. The armorial shield is "argent, the tree of Guernica vert, two wolves gules, with an orle of eight crosses or."

The Basques have been less successful in resisting invasions by sea, for they were partly overcome about the year 870 by a fair-haired Northman, named Zuria, an adventurer either from Norway or Scotland; and to this foreign admixture their fair complexions and immemorial representative government have been traced. These provinces, when the descendants of the Goths began to gain ground on the Moorish invaders, formed themselves into a confederation of small detached tribes or republics, placed under a nominal Lord or *Señor*, until at length, in the 14th century, Nuño, the 19th Lord, died, leaving two daughters, one of whom having married Juan of Aragon, Pedro the Cruel seized the opportunity, put her husband to death, and annexed the *Lordship* (*el Señorío*) to the crown of Castile. Soon afterwards he ceded it to the Black Prince, in reward for his assistance at Navarrete; however, private instructions were given to the Basques not to allow the *foreigner* to take possession, which he never did. Although incorporated with the Castilian monarchy, these pro-

* The Goths could not subdue these rebellious highlanders, although Recared, as San Isidoro tells us, used especially to send his troops there to keep his soldiers' hands in fighting condition—quasi in pælestri ludo (Chron. Era 585.)

vinces were considered *exentas*; the national *fueros* were rigidly retained; and these, the kings of Spain, as *Señores* only of Biscay, always swore on their accessions to maintain. The first impolitic act of Castañon, after Ferdinand VII.'s death, was to abolish these *fueros*, which threw the Basques into the cause of Don Carlos, in whom they beheld a non-innovating principle; this war lasted from 1830 to 1840. The Basque *fueros* were regularly classified and digested for the first time in 1526, by a native commission appointed by Charles V., and have been often printed. The principal advantages of the *fueros* consisted in the fact that the three Basque Provinces were free from the *quinta* conscription, without any other obligation but that of contributing a certain number of soldiers when Spain was engaged in a foreign war. They were also free from the stamped-paper tax, and could manufacture tobacco and sell it: this industry in other provinces is the exclusive monopoly of the government. The parochial organism was different from that of the rest of Spain, although in the concordat of 1851 a bishop was created in Victoria, a suffragan to Burgos. Queen Isabel accepted the *fueros* in the same manner as her ancestors, and the Basque Provinces continued tranquil from 1840 until the revolution of 1868. The government which succeeded, the Provisional, Don Amadeo, the Republic, and the present government of Don Alfonso XII. swore or promised to preserve the *fueros*. But during this period, especially from 1872 to 1876, the Basque Provinces rose to arms, and proclaimed as King of Spain Don Carlos, the grandson of the old pretender. After the war had terminated, it was discussed in the Cortes to abolish the *fueros*. In the Junta of the 25th July, 1876, a law appeared in consequence of this determination, by which the *quinta* is established in the Basque Provinces, in the same manner as the rest of Spain, and the provinces are forced "to pay and contribute in the proportion which corresponds to them, in order to defray public expenses, the contributions, and ordinary and extraordinary taxes which may be established in the State Budget." The so-called *Ejército del Norte* continues in the Basque Provinces.

The Spanish government has occupied in a military manner the principal points of the provinces. The conscriptions have been levied without difficulty. The taxes on stamped paper and tobacco are similar, with some slight modifications, to those of the rest of Spain.

Another privilege is universal *nobility*, the appanage secured to all by the mere fact of being born in these provinces. Sons of old and good Christians, free from all Jewish and Moorish taint, they represent the "Hebrew of the Hebrews," and are the *most* Gothic gentlemen of Spain, *Caballeros hijos de algo*. It is true that where all are so noble, the distinction is of small importance; nevertheless, like other Highlanders, they are grievously affected with genealogy. Peppery as the Welsh, proud as Lucifer, and combustible as his matches, these *Nobleza de España* fire up when their pedigree is questioned, and well did Don Quijote know how to annoy a Biscayan by telling him that "he is no gentleman." Basque gentility often, however, consists rather in blood than in manners; he thinks the deference which one well-conditioned person pays to another to be a degradation to his noble birthright; and, consequently, although the Basque Provinces may typify the three Graces of Spain, the natives sacrifice but little to maintain those types of amiable humanity.

The modern Basques, brave and active as individuals, have been thought to form bad *regular* soldiers, as they are generally too obstinate to tolerate drill and discipline; but since the conscription they have turned out excellent soldiers, and have given no cause for complaint; again, they can only be managed by one of themselves; hence Gonzalo de Cordova affirmed that he would rather be a keeper of wild beasts than a commander of Basques. They are considered the best sailors in Spain, and have been distinguished at all times for their great valour. As *Guerrilleros* they are excellent, since their

active mountain and smuggling habits educate them for a desultory war of frontier ambuscade, foray, and bush-fighting. In the wild sierras of Guipuzcoa bands were raised by the shepherd Gaspar Jauregui, which were always a thorn in the path of the French. The treatment which our soldiers have met with from the Basques, from the Black Prince down to Sir De Lacy Evans, has always been the reverse of friendly, even while fighting their battles. The Duke never found an enemy among the PEOPLE of Spain until he entered these provinces, when the Basques, saved from the invaders by him alone, rose in his rear, as in olden time, "*impacatos a terga horrebis Iberos*" ('Georg.' iii. 408); so they repaid Charlemagne, whom they had called in to assist them. From such allies well might the Duke pray to be delivered; from all enemies in front he could protect himself.

Commerce and fishing form the occupations of those who dwell on the seaboard, and agricultural and pastoral pursuits of those who live inland: the ores of the iron-pregnant hills are worked by both native and foreign capitalists. A tour in these provinces is rather suited to the lover of nature than of arts. The towns are Swiss-like, surrounded by green hills and enlivened by clear trout-streams; the streets are often drawn in straight lines, which intersect each other at right angles; the *alamedas* are always pretty; a *Juego de Pelota*, *Bolos*, or *fives-court*, and a public *plaza*, are seldom wanting. The defences and walls are solid, for stone and iron abound. The sombre-looking balconied country dwellings are so strongly built that they look like fortresses; here every gentleman's house is indeed his castle. The soffits which support the projecting sheltering eaves are often richly carved; the eaves protect the houses from the rains, but deluge passengers with shower-baths. To these *Casas Solares*, or family manor-houses, is added a pomp of heraldry, as armorial shields, large as the pride of the owners, are sculptured over the portals.

Agriculture, as being the occupation of Adam, the first gentleman who bore arms, is not held to degrade these peasant peers. Their *hidalgos*, or better classes, are something between our small squires and substantial yeomen. Agriculture is better managed here than in most parts of Spain. The Basque farms are small, many not exceeding five acres, or so much land as a man, his wife, and family can labour: cultivation with a sort of prong-fork or mattock, called *laya*, is much in vogue. The peasantry are the best portion of the Basques, and if kindly treated are civil and hospitable as far as their humble means allow. Simple, hardy, and patient, they have the virtues and vices of Highlanders.

These provinces are made up of mountain and valley, with a sea-board line. The plains are verdurous from damp, and cultivated with great industry. The elevated slopes are covered with oak and chestnut-trees; the produce of the latter is exported to England, or enters into the diet of the frugal natives. Corn only ripens in favoured localities; maize is the staple "bread-stuff;" good milk, bad cheese, and fine apples are plentiful. A wine also is made called *chacoli*, Arabicè *chacalet*, "weakness," "thinness," which, although an exceedingly light wine, is palatable and wholesome.

In no province of Spain are the roads so good as in the Basque Provinces. The hotels and means of communication are excellent; and this, added to the great quantity of mineral waters in the locality, and pleasant climate, makes them a favourite resort; in winter the weather is very rainy.

Holidays.—Sunday is the day to observe the costume and amusements of the peasantry.

The Basque holidays are celebrated with the song, dance, *pelota* (ball), and single-stick, amusements which they love as much as do their neighbours the Asturians. Their so-called musical instruments consist of the *tamboril* and *pito*. The Basque dances are Salic and singular; the *Zorzico*, or "evolution of eight," consists of two parts, *la danza real*, the opening, and the *arrin*

arrin, or the conclusion. The *Carrica* is a dance performed in the *streets*; the *Espata danza* is a remnant of the primitive *Tripudium* of the Iberians. The Basque women wear their hair in long plaited tresses, *trenzas*, and cover their heads with a hood or *capuz*, which is more convenient than picturesque. When young they are fresh and fair, although somewhat muscular; and their beauty, from overwork, poor fare, and exposure, is short-lived, for they pass into *haghood* after thirty. The Basques are much given to pilgrimages to holy sites in the hills, where the *chacoli* and *shillelah* are devoutly used: and how well chosen are these “*high places*”! How the fresh air exhilarates, how the views delight, how as we ascend is the earth left below, while we mount as it were to heaven! and then with what an appetite do all descend, and how sweet is sleep when the conscience is at rest, and the frame is weary from this combination of devotion and exercise!

Among other antique customs, corn and bread are offered to the manes of the deceased, on the anniversary of death; these oblations are called *robos*, from an Aragonese measure taken from the Moorish *arroba*. Compare the “*Sparsæ fruges*” of Ovid (*Fasti*, ii. 538), and the barley offered to the Polian Jupiter (*Paus.* i. 24. 4).

The Basques have a language of their own, which few but themselves can understand. The enunciation is not easy, at least, if the Andalusian’s joke be true, who says, “that the Basques write Solomon and pronounce it Nebuchadnezzar.” The fine-eared fastidiousness of the ancients rejected as barbarous these Basque words, spellings, and sounds; they could neither be written nor spoken from their τὸ ἀνδὲς τῆς γραφῆς (*Strabo*, iii. 234; see also *Pliny*, ‘*N. H.*’ iii. 3; and *Martial*, iv. 55–9). *Pomponius Mela* (iii. 1) goes farther:—“*Quorum nomina nostro ore concipi nequeant.*”

Humboldt considers the Basque to have been formerly spoken all over the Peninsula, as is evidenced by the nomenclature of localities, and other things which are not subject to change.

The Basques call themselves *Euscaldanac*, their country *Euscaleria*, and their language *Euscara*. The *Eusc* is the old *Osc*, *Vesc*, *Vasq*, of Italy and Iberia. According to *Perochegui*, Adam spoke Basque, as being the language of angels, which seems strange. This idiom was, moreover, brought pure into Spain by *Tubal*, long before the confusion of tongues at *Babel*. Angelic or not, it is so difficult, that the devil, who is no fool, is said to have studied seven years in the *Bilboes*, and to have learnt only three words. The grammar and declensions are very intricate. The language is distinct from the *Irish*, *Gaelic*, and *Welsh*, with which it has often been supposed to be a sister idiom. *Mr. Borrow* believed, that the Basque is of a *Tartar* origin, resembling in structure the *Manchou* and the *Mongolian*, with a decided *Sanscrit* element.*

* The Basque student is referred to the philological works of *Larramendi*, ‘*Antigüedad y Universalidad del Bascuence*,’ 8vo., *Salamanca*; ‘*El Imposible Vencido, ó Arte de la Lengua Bascongada*,’ 8vo., *Sal.*, 1729; ‘*Diccionario Trilingue*,’ 2 vols. fol., *St. Sebastian*, 1821. Consult also ‘*Ilustraciones de Vizcaya*,’ *Zaragoza*, 1631; ‘*Noticia Utriusque Vasconia*,’ *Arnold*, *Oihenart*, 4to., *Paris*, 1638–56; ‘*Discursos Históricos, &c.*, de *Vizcaya*,’ ‘*Lorenzo Roberto de la Linde*,’ 2 vols., 8vo., *Sevilla*, 1740; ‘*Urbewohner von Hispanien*,’ *Wm. von Humboldt*, 4to., *Berlin*, 1821; six volumes of curious documents in *Simancas* (collected by *Dn. Tomas Gonzalez*), ‘*Coleccion de Cédulas*,’ 4to., *Mad.*, 1829–33; ‘*La Cantabria*,’ *Florez*, 4to., *Mad.*, 1768; ‘*Noticias Históricas de las tres Provincias*,’ &c. (there is a good map of *Alava* by *Martin de Sabacibar*); ‘*Compendios Históricos, &c.*, de *Alava*,’ *Pamplona*, 4to., 1798, *Juan Antonio Llorente*, 4to., 5 vols., *Mad.*, 1806–8; the excellent ‘*Diccionario Geográfico de la Academia*,’ by different authors, 4to., 2 vols., *Mad.*, 1802 (unfortunately it has not been continued); ‘*Historia de las Naciones Bascas*,’ *J. A. de Zamacoia*, 3 vols., 8vo., *Auch*, 1818; ‘*De la Antigua Lengua, &c.*, de *Cantabria*,’ *Andrés de Poca*, 4to., *Bilbao*, 1587; ‘*Discursos de la Antigüedad de la Lengua Cantábrica*,’ *Balthasar de Echave*, 4to., *Mexico*, 1607; and ‘*Guía Histórico-Descriptivo del Viajero*,’ por *J. E. Delmas*, 1 vol., *Bilbao*, 1865; the ‘*Basque Provinces*,’ by *W. Macpherson*, printed in English in *Rev. H. C. Rose*’s ‘*Among the Spanish People*,’ *London*, 1877; ‘*Basque Legends*,’ by the *Rev. W. Webster*, *London*, 1877; several pamphlets by *Prince Lucien Bonaparte* on the Basque Language.

ROUTES.

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ROUTE 33.

MIRANDA TO BILBAO, BY ORDUÑA. RAIL
64½ m.

Two trains daily, in 4 hrs.

This route, considering the grandeur of its scenery, its historical associations, and the masterly way in which the line itself has been engineered, by our countryman, Ch. Vignolles, C.E., forms a most interesting excursion. *N.B.*—The rt.-hand seats in the rly. carriages should be secured.

Miranda Junct. Stat. Pop. 4009. *Inn*: Fonda de Guinea, near the station: excellent. Rly. to Bayonne and Madrid (Rte. 1): to Logroño and Castejon (Rte. 160).

9 m. **Pobes Stat.** After passing this stat., between the villages of Subijana and Morillas, observe (to the rt. of the line) the house at the N.W. end of a bridge over the Bejas. It was the headquarters of the duke and his staff the night before the battle of Vitoria (1813). The grand defile of the Tejas is next entered. Previous to the battle a portion of the English forces de-

scended through it to the plain of Vitoria, and arriving at a critical moment, succeeded in turning the rt. wing of the enemy.

12 m. **Izarra Stat.** The railway now passes, with many curves, close to the Falls of Altabe, 604 ft.

3½ m. **Inosa Stat.** The summit-level of the pass is now reached (2163 ft. above the sea-level). In winter and spring the sight is splendid through magnificent Alpine scenery to the village of

5½ m. **Lezama Stat.** Pop. 1627. Shortly after leaving this stat., the river Oroyco is crossed by a fine viaduct. Here the river falls over the edge of the rock to a depth of 700 feet. The rly. continues to descend by numerous sweeping curves until it approaches the grand Basin (Concha) of Orduña, when it makes a semicircular gradual descent of 8¾ m. to reach the level of the plain beneath.

8½ **Orduña Stat.** *Inn*: Fonda de Guinea, poor but clean. Pop. 3920. This little city was formerly fortified, and considered of considerable military importance. In May 1874 there was an action in the neighbourhood, and it was taken by the Liberal troops. The **Plaza** is picturesque: from its centre 10 narrow streets diverge in the form of a star and intersect the city. An-

cient Orduña, once the only city in the Basque provinces, was built nearer the neighbouring mountains—*la peña de Orduña*—which formed the mountain barrier of the refugee Iberians. A singular atmospheric phenomenon is here observable; a stationary roll of dense grey cloud, in the shape of a bolster, frequently caps the long ridge which forms the summit of the mountain, sometimes revolving on its axis. The cloud usually disperses when the evening sets in; a vaporous duplicate of the cloud itself may sometimes be seen floating above it in the air. A parallel to this may be seen at Gibraltar in the phenomenon constantly observed there, called the Rock wearing its night-cap.

Orduña will be found a convenient centre for pedestrian excursions. Good trout-fishing. A pleasant walk can be taken to the remarkable gorge of the **Tortanga**, near the Pico del Fraile. Another excursion can be made to the magnificent chasm near to Delicia, where the river Nervion rushes grandly over a cascade 220 ft. high into the narrow wooded valley beneath.

The Rly. continues along the plain, returning, with an almost circular sweep, to within 600 yds. of the point where it first commenced the descent at the opposite side of the Basin. It then traverses a country well cultivated and fertile, and dotted with prosperous-looking homesteads, to

4½ m. **Amurrio** Stat. Pop. 1144. To the rt. is the valley of Luyando, in which are mineral baths supplied with ferruginous water.

8½ m. **Areta** Stat.

7 m. **Arrigorriaga** Stat. Pop. 860. Notice its ancient ch. of the 9th centy., which contains some curious archives in the Basque language. Here the garrison of Bilbao in 1874 made several sallies during the siege. Visit the **Puente Nuevo**, near the scene of the battle; it was made for the artist.

The thickly populated and fertile valley of the Peña is now threaded by the iron road to

6 m. **Bilbao** Stat. *Inns*: Fonda de Inglaterra, Calle del Correo, excellent, 30 r. a day; Fonda de Antonia, on the Arenal, good and clean, 30 rs. a day; Hotel Americano; Fonda de las Navarras, in the Calle del Correo; Fonda del Boulevard, on the Arenal; Casa de Pupilos de Iturrza.

Café El Suizo on the Arenal.

Casino and Club House.—La Sociedad Bilbaina, in the Plaza Nueva. It is one of the handsomest clubs in Spain, furnished with commodious reading-room and library, and supplied with 4 English newspapers. Strangers are courteously admitted at all hours by simply presenting their cards.

Theatre, on the Arenal.

Bull-ring, outside the town on the road to Abando. It will seat 9215 persons. The bull-fights (the most renowned in North Spain) take place between the 15th and 25th of August.

Post Office, in the Plaza Nueva.

Tramway down the rt. bank of the river to **Las Arenas**, **Portugalete**, and **Santurce**; and four railways, to the different mining districts.

British Consulate near the railway station. Protestant chapel.

U.S.A. Consular Agent. Edward Asnar, Esq.

Bankers.—Epalza and Son, 9 Calle Estufa, correspondents of Messrs. Coutts.

Baths, 7 Calle Ascao.

Bilbao (in Basque *Ibaizabel*) contains a Population of 35,227 souls, and is the capital of Vizcaya (or Biscaya). The town is now allowed to style itself **Bilbao la Invicta**, a reward for its defence against the Carlists. Bilbao was relieved when besieged during the late war by a force of 10,000 Civil Guards, one of the few occasions on which they have been used as a military force. The army entered on the 2nd of May, 1874, after the action at Las Muñecas, which obliged the Carlists to raise the siege. It is most picturesquely situated upon the Rio Nervion, which is navigable for steamers up to Oleviaga, about 8 m. from its mouth. The town is one of the most lively and thriving in Spain.

Its buildings are almost entirely modern, the old ones having perished from bombardments and conflagrations.

A new impulse to trade has been given by the working of mines and quarries of iron ore (red and brown hematite) in the Somorrostro range and district, on the l. bank of the Nervion. Many are in the hands of English capitalists. The Bilbao merchants are reputed to be honourable, business-like, and hospitable. The neighbourhood is unhealthy in winter, and pulmonary diseases are prevalent.

Bilbao, being purely mercantile, possesses few objects of fine art interest; most of its older churches and convents were destroyed during the sieges of the Carlist war, or have been since suppressed. Those that remain which may be visited are—the **Church of Arrichinaga**, built and enclosing a megalitic monument; the **Church of Santiago**, 14th to 16th century; **San Anton**, 14th century, but hideously repaired.

The old **Bridge of San Antonio** is now closed to traffic. It was erected in the 12th centy., and was once the boast of Bilbao, similar to the one at **Cangas de Onis**. It is of beautiful proportions, and still forms the charge of the city arms, with 2 wolves, the cognizance of **Diego Lopez (Lupus de Haro)**, Lord of Biscay, who built it about the year 1356. Three other bridges now cross the river, one of which was opened in 1877.

The houses of Bilbao are lofty and well built; their projecting roofs afford protection against wind and rain. The streets are narrow, and carriages are unable to pass each other, and must follow certain directions prescribed for them by the police. The **Arenal** and **Begoña** are the favourite promenades. Visit the plentifully-supplied market, which abounds in picturesque costumes; obs. also the quaintly-dressed *Cargueras* (female porters), who do all the work of the town, just as the women do all the work of the men and asses in the fields.

There is also a good **Hospital**, built in the Doric style, and a well-conducted House of Mercy, surrounded by gardens, for the aged poor.

Bilbao, in the civil wars, was twice exposed to destructive sieges; the dilapidations have, however, been much repaired. Don Carlos, in the first case, had absurdly ordered **Zumalacarregui** to attack this place, in order to satisfy Russia and the other powers, who complained that he had mastered no important city in the Basque provinces; thus his cause was lost, for had he at once pushed on to Madrid it must have surrendered, such was the prestige of the *Guerillero's* victories. On the 10th of June, 1835, **Zumalacarregui**, having rented **Espartero** at Descarga, came to Bilbao and seized the church and **Palacio de Begoña** (the holy image here is much venerated, the grand holiday on Aug. 15); from this position the town is commanded, which, having been left by Mirasol undefended, must have capitulated, had not a ball struck *el Tío Tomas* in the calf of his right leg, while standing in the balcony. The Basque surgeons did the rest, and with him died the Carlist cause, for Erasco raised the siege on the 1st of the ensuing July. On October 23rd, when the Carlists reappeared, they at once carried all the undefended positions on the right bank of the Nervion, from **San Agustín** to **Los Capuchinos**, the Christino general **San Miguel** abandoning everything without a struggle. Now the English blue-jackets came again to the rescue. Then it was that Captain **Lapidge** and Colonel **Wylde**, the real heroes, pointed out the true line of relief by crossing the river to **Espartero**, and it is said, using towards him a gentle violence: then English sailors prepared rafts, which the fire of English artillery protected, and so the Nervion was first passed by **Espartero**, and next the **Asua** was crossed at **Luchana**; thus Bilbao was relieved, after a sixty days' siege, on which the whole question of the war turned. The Carlists made a feeble

resistance against the Christinists, who advanced in a snow-storm and bivouacked that night on the ground, without food and half naked, with true Spanish endurance of hardships.

The best Carlist account is Heningen's 'Twelve Months' Campaign with Zumalacarregrui.'

About 1870 the iron ores of Biscay, along the W. side of the Nervion especially, began to be explored. The Somorrostro district attracted the attention of British ironmasters of S.W. and N. England. The ore is either red or bronze ore hematites. They occur chiefly in the mountain limestone, and are worked in open quarries. Short railways and tramways have been made to **San Nicolas** on the **Nervion**, another 15 miles long, and a wire tramway has been constructed by the **Goldames Mining Co.**, who possess a cliff of iron ore about 1 mile long and 280 feet high. It is carried through a tunnel 600 feet long down to **Portugalete**, where quays and landing-stages have been built at **Sestao** (Pop. 1074). The mineral is carried from the mines of **Cobaron San Julian de Marquis** by a railway 3 kilometers long to **Poveña**, outside the bar of **Somorrostro**, when vessels of all kinds can load and unload there at all hours. Since the Carlist wars of 1873-76 the ore trade has increased rapidly.

EXCURSIONS.

(A) Down the rt. bank of the river to **Las Arenas** and **Portugalete**, the port of **Bilbao**, 7 m. by tramway at frequent intervals. Obs. $1\frac{1}{2}$ m. the neat little English Cemetery on an island on the opposite bank. $1\frac{1}{2}$ m. farther on, the new Arsenal, and the uncompleted Poor-house close by. The road now passes through the village of **Olaviaga**, where ocean steamers take in cargo, and across **el Puente de Luchana**, the scene of one of **Espartero's** most decisive victories over the forces of **Don Carlos** (24 Dec. 1836) and from whence he took his title of *Conde*; now a port belonging to the mines of **Regato**. Near it is the station in construction for the railway of the mines

of **Oreconera**. A little further on obs., on the opposite bank of the river, the extensive iron-works of **Baracaldo**, belonging to **Ybarra and Co.** The iron is of a superior quality, and is manufactured by the **Chenot charcoal process**. Three furnaces are at work at the **Desierto** and one at **Castrejana**. The company exported in 1876, 408,880 tons of ore.

The tramway terminates at the pleasant bathing establishment of **Las Arenas**, at the mouth of the river. The fir-planted sand-dunes, interspersed with the seaside villas of **Bilbao** merchants, form a miniature **Arcachon**. The **Fonda Nueva** affords excellent accommodation, 30 to 40 rs. a day, and is much frequented during the bathing season, July 1st to Sept. 30th. The ferry across the river lands us on the opposite point at

Portugalete. Pop. 2476. A town of steep streets and ascending hills. There is a small **English Church** for the accommodation of the large British mining and seafaring community. Flights of steps lead down into the Quay. This place was fearfully bombarded during the Carlist war of 1873-76. It capitulated in 1874, with the Carlist garrison. Most of the houses have been rebuilt, and the town has gradually resumed its usual aspect. It is much frequented during the summer months by families from the neighbourhood. Many of the **Bilbao** merchants have pleasant country houses there. The **Church of Santa Maria** is a picturesque Gothic edifice of 3 naves; obs. the retablo of its principal altar, elaborately carved in oak by an unknown artist. From the **Plaza** in front of the ch. a fine view is obtained of the long line of foam-crested breakers, which stretch across the mouth of the river, and distinctly define the position of its dangerous shifting bar, on which, in steam-tugless nights, our ancient mariners feared to be caught. When the Works at the harbour mouth are completed the navigation is expected to improve. Tramways to **Santurce** and **Bilbao**.

(B) A pleasant walk can be taken to the **Punta de Banderas**, behind Olaviaga (see above), whence a superb view is obtained of the surrounding hills and valleys, with glimpses of the distant sea.

(C) The **Paseo de los Caños**—up the rt. bank of the river—also affords beautiful panoramic views down into the fertile valley of the Nervion: it is one of the favourite promenades of the townsfolk. Pop. 2639.

(D) Ascend *the hills behind Abando*, W. of the town. From them numerous points of view are obtained, from whence the silver line of the Nervion can be traced in one continuous winding course to the restless Bay of Biscay.

ROUTE 34.

SAN SEBASTIAN TO BILBAO, BY ZARAUZ, DEVA, AND GUERNICA — OR BY CESTONA, AZPEITIA, LOYOLA, EYBAR, AND DURANGO.

There are 2 roads which connect San Sebastian with Bilbao besides the railway by Miranda, (A) by the sea-coast and Guernica, (B) by the valley of Loyola. We give them both.

Diligences leave the Boulevard at San Sebastian daily.

(A) The diligence-road between San Sebastian and Guernica is of recent construction. It passes through a beautiful and well-cultivated country.

Taking the main road to Madrid, and skirting the bay of St. Sebastian, at $4\frac{1}{2}$ miles we turn to the right and

enter the valley of the Oria. A good carriage-road leads down the right bank of this river, which rises near the Puerto San Adrian.

$6\frac{3}{4}$ m. **Usurbil**. Pop. 1800. Observe its picturesque Parroquia. Hence the scenery of the valley becomes finer, and the road is cut out of steep rocks on the right.

$5\frac{3}{4}$ m. **Orio**, a dirty village inhabited by fishermen and shipwrights. Here the Oria finishes its beautiful course to the sea, being separated by a narrow ridge from the basin of the Deva. It was formerly crossed by a fine bridge, which has not yet (1880) been rebuilt since its destruction by the Carlists. A footbridge alone remains for passengers, whilst vehicles and animals cross by a ferry-boat. The roads wind up the mountain range on the S. bank through a pretty wood, at the top of which a narrow Puerto is traversed, and we suddenly burst on a beautiful and well-cultivated plain, at the W. end of which, on the seashore, is

$5\frac{1}{2}$ m. **Zarauz**. Pop. 2120. A good Parador where the diligences stop, kept by Vicente Otamenti. Although the beach is fine and sandy it is totally unprotected from the heavy Atlantic swell, which renders the bathing somewhat dangerous. Several of the nobility of Madrid have marine villas in the neighbourhood.

In the *parish Church* there are three retablos, all ornamented with good Italian sculptures of the 16th century. In the former convent of San Francisco may be seen several large pictures which belonged formerly to a triptych. One of them is signed ABLOCKLANI. INVE. 1677. Notice in the principal street an interesting house with a stone façade of the 15th century, and a half ruined tower. Zarauz suffered much during the Carlist war, but the pleasant road along the coast to Guetaria has been thoroughly repaired, and is in good condition.

$2\frac{1}{2}$ m. **Guetaria**. Fine port for vessels of all sizes. Pop. 1013. A small port protected by 2 moles. The ch. is a very remarkable Gothic edifice of the 13th centy. in a sad state of dilapidation. The navigator Juan Sebas-

tian de Elcano is buried there, who in 1519 started from Seville to go round the world for the first time. He returned to San Lucar de Barrameda in 1522. Outside the spot occupied by the house in the Port, which he inhabited, a bronze statue has been erected.

The trout-haunted stream of the Urola (*ur*, water, *ola*, smithy) is crossed by a bridge at Oiquina, shortly before reaching

3 m. **Zumaya.** Pop. 1788. An ancient Roman town, situated on a promontory. From its proximity to Cestona (see p. 194) it is resorted to by invalids from the Thermal establishment, who here complete their mineral water cure by a course of sea-bathing. Obs. the battered **Ch. of San Pedro.**

Skirting the Gulf of Cantabria, the road continues to

6 $\frac{3}{4}$ m. **Deva.** Pop. 3265. A charmingly situated town with two *Plazas*, streets intersecting each other at right angles, and a parish *Ch.* which is considered second to none in the Basque provinces. Visit the elegant cloister. The portal is Gothic, and undoubtedly the best example of the kind in the Basque provinces. Its *Town Hall* is a well-built modern edifice, with portico and clock-tower. Deva is fast becoming one of the most favourite summer resorts of the citizens of Madrid. The house of the Marques de Valmar is worth visiting.

The *mantos* worn by the women of the locality on their heads are most picturesque. On Sundays the traveller might think himself transported back to the 16th century.

2 m. **Motrico.** Pop. 3316. The name in Basque signifies a hedgehog (*tricu*), which the rock near which the town is built is said to resemble. The pretty port is surrounded by wooded hills; the cottages of the fishermen are luxuriantly trellised over with vines, and the country around teems with fruit of every description. Much fish is sent from here to the markets of Madrid, Burgos, Valladolid, &c. A

[*Spain*, 1882.]

red chacoli wine is produced in the neighbourhood.

The *Church* is modern: obs. in the sacristy a Crucifixion, by Murillo. The country houses of Gen. Castañeda and M. Montalibet (containing a few good pictures) are amongst the numerous villa residences of the place. Admiral Churruca was born here; he died at Trafalgar; a statue has been erected to his memory on the Plaza. The first stone of the pedestal was placed by Isabel II. Visit the house which belonged to him.

Before reaching **Ondarroa**, the pleasant bathing locality of **Saturrarán** is reached, much frequented by visitors from Madrid.

2 $\frac{1}{4}$ m. **Ondarroa**—the *mouth of sand*—(Pop. 2747) is a snug but shallow little port, with a decent *ch.*, and a good bridge over its river.

The road, said to be of Roman origin, passes the vill. of Mendeja, and along through the country to

6 m. **Lequeitio.** Pop. 2530. The town is built on a strong position, and is girdled by the hills of Lumencha and Otova.

The church, **Nuestra Señora de la Asuncion**, is a beautiful structure of very ancient date. Obs. the picturesque **Casa de Adán**. A fine bridge, of one imposing arch, spans the river Lequeitio, and leads to the foot of the **Alto de Lequeitio**, whence a most commanding view is obtained of the coast, the sea, and the inland range of hills.

The road now continues through **La Puebla de Ea**, and the communes of Ereno and Ibarranguela, to

14 $\frac{3}{4}$ m. **Guernica.** Pop. 630. Guernica, as its Basque name signifies, is placed on the "slope of a hill," below which is a "reedy flat," called **el Juncal**, much subject to inundations, and full of snipes and wild-fowl in winter. At **Guernica** was held the Parliament of Basque senators, or *apoderados de las ante-iglesias*. This *Calzarro congress*, or *Witenagemote*, originally sat near the hermitage of **Na. Sa. de la Antigua**, under the overspreading canopy of an ancient *oak*, which the

town still bears on its shield. The present oak was planted about 1811, when its predecessor fell from decay, leaving other striplings raised from its acorns. Among rude primitive people, before temples were raised by the hand, a noble tree inspired a reverential awe and was dedicated to the Deity. Such was the sacred *Δρῦς* of the Druids; such were the *Ygdraisel*, or consecrated trees, under which were seated the twelve deified judges of the Norwegians. The ch., of the 15th centy., is spacious: obs. statue of the Virgin in chapel, enclosed by a remarkable iron grating.

The *casas consistoriales*, and more than half the town of **Guernica**, were burnt in 1794 by the French republicans; they cut down the time-honoured oak of the free Basques, a tree which was very old even in 1334 (see Mariana, xvi. 3); it was one "Religione patrum longos servata per annos," under whose venerable canopy Ferdinand and Isabel swore in 1476 to uphold the Basque *Fueros*, as their grandson Charles V. did again, April 5, 1526. The oak of **Guernica** was a refuge for debtors, and formed a sort of place of *habeas corpus* return, or court of appeal, as no Basque could be arrested without a summons to appear under it, and learn the charge against him, and thus prepare his defence. The **Casa de Juntas**, built in 1826, is an ungainly mass of stone, a sort of Corinthian summer-house; in it may be seen portraits of Basque worthies. The Basque senators assemble July 1 every two years.

The **Castle of Arteaga**, with its donjon keep, is an old possession of the Montejo family, and was restored in sumptuous style by the late Empress of the French, but never finished.

The road from **Guernica** passes through the hamlets of **Murueta**, and **Pedernales**, to

$8\frac{3}{4}$ m. **Mundaca**. Pop. 1800. Famous for its tunny fisheries.

2 m. **Bermeo** (**Flavio Briga**), containing 8222 amphibious Inhab. engaged in the catching of tunny and stock fish, which are sent off to Madrid and other inland cities. In its parish

Church of **Santa Eufemia** the kings of Castile used to swear to observe the *Fueros* of the Basque provinces. Obs. also the tomb of Cardinal Mendoza and others; visit the **Casa Solar** of **Alonso de Ercilla**, the author of 'La Araucana,' the soldier-poet of Spain. He wrote all his finest stanzas on the pommel of his saddle. At one end of the peninsula rises an old red fort.

$10\frac{1}{4}$ m. **Munguia**. Pop. 2058. The little town is situated in the midst of a highly cultivated valley. Obs. its ancient ch., and the old manorial **Palacio de Abajo** and splendid tower (built in 1360), which is now the property of **La Marquesa del Duero**.

$9\frac{1}{4}$ m. **Begoña**. Pop. 1877. A yearly pilgrimage is made to its ch. to visit the ancient images of **La Virgen de Begoña**. Notice the quantity of ex votos hanging on the walls. **Zumalacaregiu** was wounded there.

All these villages and towns have suffered considerable damage during the last Carlist war, 1872-76.

$2\frac{3}{4}$ m. **Bilbao**. Pop. 35,227. (See Rte. 33.)

(B) By the valley of **Loyola**, $65\frac{1}{2}$ Eng. m.

The route is already described in (A) as far as

$13\frac{1}{4}$ m. **Zarauz**. Pop. 2204. The road thence ascends through the fertile valley of **Urola** to

$6\frac{1}{2}$ m. **Cestona**. Pop. 2469. Situated on the river **Urola**. Here is the source of the mineral waters which supply the

1 m. **Baths of Cestona**. **Fonda**, good and reasonable in its charges. **El Establecimiento**, on l. bank of the river, has accommodation for 210 persons. Terms for board and lodging per diem, 1st class, 32 reals; 2nd class, 16 reals; 3rd class, 12 reals. Bath 8 reals. The warm water is conveyed into stone basins which are sunk in the bathing chambers.

The mineral waters of **Cestona** are invaluable in cases of muscular rheumatism, gout, neuralgia, and paralysis.

Consumptive people must, however, especially avoid them.

Delightful excursions in the neighbourhood : pleasure boats on the Urola : mules for mountain excursions.

Leaving the baths, we next arrive at $4\frac{1}{2}$ m. **Azpeitia.** *Inn:* Parador Nuevo. Pop. 6379. The town is surrounded by walls, and is entered by four gates ; it is pleasantly situated at the foot of Mount Izarraiz. Its ch. of **Na. Sa. de la Soledad** contains a silver statuette of San Ignacio Loyola, the founder of the holy Order of Jesus, who was born 1 m. from hence. In the parochial Ch. of San Sebastian is the *Pila*, or font, at which Loyola was baptized ; and in one of the chapels the marble sepulchre of Bishop Zurbano, ob. 1510. Mothers flock to this church to have their boy-babies christened Ignacio, and women offer their shifts at the shrine in hopes of becoming happy mothers. The Doric façade of the ch. is the work of Ventura Rodriguez (1767). In the central street of Azpeitia there are two very remarkable houses with Moorish façades of brickwork, of the 15th cent. : excellent examples of their kind.

The road continues up the delicious green valley of Loyola to the

1 m. **Santa Casa and Convent** where Ignatius de Loyola was born in 1491. The Convent was built to enclose the residence formerly occupied by the Loyola family, by Maria Ana of Austria, wife of Philip IV. The architect was Fontana. It was built in the shape of a spread-eagle. The Ch., built in imitation of the Pantheon at Rome, is full of rich marbles from Mont Izarraiz, mosaics, and gilding, in the worst possible taste ; and, notwithstanding its vast size, the impression it gives is anything but a pleasant one. The entrance hall is noble, and the double corridor beyond is handsome.

Obs. the chapel in which Loyola recovered from the wounds received at Pamplona. It is divided by a *reja*, and ornamented by bold carvings in illustration of the life and adventures of the saint. Here it is said the

Virgin Mary descended to attend to the wounded man. The small door of the sanctuary is closed with the original bolt of the door of the Saint's farm. It is now a seminary for Jesuits.

A *Romeria* (pilgrimage) is made to the **Santa Casa** on the 31st of July, at which time a grand public festival is attended by a great number of persons from every part of Spain. Travellers in this neighbourhood should endeavour to be present, as they will have a good idea of this picturesque fête. The *Zorrico* is danced with great solemnity in the Plaza. One day is devoted to Novillos, and the third to a *Juego de Pelota*, which is well worth seeing.

2 m. **Azcoitia.** Pop. 4901. There is a large manufacture of *boinas*, the cap worn by the peasantry here. Obs. in **Church of Santa Maria la Real**, the elaborately carved stalls. In the transept on the Epistle side there is a good retablo, containing eight pictures, painted in Seville in 1568. The rest of the interior of the ch. is tawdry and in bad taste.

$7\frac{1}{2}$ m. **Elgoibar.** Pop. 3391. *Inn:* Fonda. A well-frequented mineral bathing establishment, the waters of which are peculiarly efficacious in certain diseases of the urinary organs.

$2\frac{1}{2}$ m. **Eibar.** Pop. 4149. Here is an important fire-arm industry fitted with English machinery. Besides the government arm manufactory, Eibar is celebrated for the beautiful iron inlaid with gold work (*damasquinè*), made by Sr. Zuluaga. The most important specimen of this manufactory is General Prim's tomb at the church of Atocha, Madrid. A great variety of small objects of every kind are also made there.

In the immediate vicinity is the hermitage of **la Natividad de Nuestra Señora**, surrounded by plantations of oak and beech.

3 m. **Ermua.** Pop. 717. The road continues through a remarkably fertile country to

7 m. **Durango.** Pop. 6195. A Swiss-like old town with rectangular streets and pleasant alamedas. Its Ch. of **San Pedro de Tavira** is one of the most

ancient in the Basque provinces. Obs. two curious tombs which it contains. The altar in the Ch. of *Santa Ana* was raised in 1774 by the architect *Ventura Rodriguez*.

Durango has always been considered an important military position. This locality was occupied by the Carlists from 1872 to 1876, and has suffered the usual fate of towns occupied and defended during a war.

At the hermitage of *San Antolin*—near to the town—*Maroto* met *Espartero*—August 25th, 1839, to plan the betrayal of *Don Carlos*, who, instead of boldly marching against his traitor-general, fled hence to *Villareal* and thus encouraged defection.

$6\frac{3}{4}$ m. *Zornoza*. In the neighbourhood on the other side of the river. On the heights over *Zornoza* there was a sharp skirmish in 1808 between Generals *Blake*, *Victor*, and *Lefevre*. In July 1872, the *Convenio* of *Amoravieta* was signed.

The road now passes the hermitage of *Herleche*, and the hamlets of *Urgoiti* and *Galdacano* to

$10\frac{1}{4}$ m. *Bilbao*. (See Rte. 33.)

ROUTE 35.

TOLOSA TO BILBAO. $53\frac{1}{2}$ m.

This is a good diligence-road, with a regular Diligence service.

Tolosa. Pop. 8357. (See Rte. 1.)

Leaving *Tolosa* the road passes to the l. the extensive cloth manufactory of *Lesperut*, *Riverd y Cia*.

6 m. *Vidania*. Pop. 708. Soon after passing this little hamlet the road rises, by a difficult ascent, through the mountains of *Hernio*, to a summit-level of 1700 ft. above the sea. The scenery is charming; the views obtained at

various points during the ascent are grand.

Descending again, the village of *Govaz* is left to the rt. Soon the valley of *Loyola* opens to view with the two towns of *Azpeitia* and *Azcoitia* in front.

$8\frac{1}{2}$ m. *Azpeitia*. Pop. 6379. (See Rte. 34.) From hence to

39 m. *Bilbao*. (See Rte. 33.)

ROUTE 36.

VITORIA TO BILBAO. 44 m.

Diligence daily.

Vitoria. Pop. 26,921. (See Rte. 1.)

The villages of *Gamarra Mayor* and *Menor* are first passed, and then the *Rio Zadorra* is crossed upon a bridge of 8 arches to

7 m. *Villareal de Alava*. Pop. 1599.

This village, which is surrounded by mountains and pine forests, is situated in the centre of a district remarkable for the number of its sulphurous springs: that which is best known is at the hamlet of *Aramayona*, $6\frac{1}{2}$ m. to the rt.

A road leaves *Villareal* for *Bilbao* which passes through the beautiful valley of *Arrabia*.

The mountains of *Albertina* and *Bostibayeta*, with their iron and copper mines, and black marble quarries, are now traversed to

4 m. *Ochandiano*. Pop. 1924. The town-hall of this ancient little town has its façade sculptured with the arms of *Biscay* and *Castile* quartered with its own. Its *Parroquia* has a tall and elegant steeple. [3 m. to the rt. is the sanctuary of *San Antonio Abad*, which is situated near *Mont Urquiola*. Well worth a visit.]

8 m. **Mañaria.** Pop. 634. Near here are the marble-mines from which were quarried the black marble columns used in the construction of the chapel in the Royal Palace, Madrid. In July 1872 there was a sharp engagement here, in which the Carlists were routed.

8 m. **Durango.** Pop. 6195. (See Rte. 34.) From Durango to

1 m. **Bilbao.** (See Rte. 33.)

ROUTE 37.

BILBAO TO SANTANDER, BY SANTOÑA.

46½ m.

Bilbao. (See Rte. 33.)

From Bilbao the excellent diligence-road runs parallel to the river Nervion to

7 m. **Portugalete,** Pop. 2476, the port of Bilbao. (See Rte. 33.)

3 m. **Somorrostro.** Near the village are the celebrated iron-mines of Somorrostro, one of the richest peroxide of iron deposits in Europe. This district has been immemorially celebrated for its iron; the ore occurs abundantly in beds from 3 to 10 ft. deep. The sword steel here produced was that used by the Toledan sword manufactures. The "good Bilbos" of Falstaff were wrought from the produce of the Triano hill. This district has received so great an impulse, that five railways take the mineral to the Ria of Bilbao. Krupp has established works there in order to supply his depot at Essen. The principal mine now belongs to Ybarra y C^{ia}. Outside the bar is the wharf of Poveña, which communicates with the mines of Cobazon by rail. Vessels of all kinds can load and unload from there. (See Rte. 33.)

Somorrostro played a great part in the Carlist war. In February 1874 the Liberal army attacked the Carlist positions and was driven back with a considerable loss. On March 25, 26, 27, the army renewed their attack, but were unable to pass further than San Pedro Abanto; but soon afterwards these positions were taken by the Marques del Duero, who thereby raised the siege of Bilbao.

7 m. **Castro Urdiales** (Pop. 7578). This pretty port, with its bay, headland, rocks, castle, and hermitage of **Santa Ana**, was made for the artist. At **San Anton**, near the town, is a ruined convent formerly belonging to the Knights Templars. The rocky hills which surround the town are terraced with vines which produce a light *Chacoli* wine much drunk—mixed with water—during the summer months.

5 m. **Oriñon.** A small port consisting of a picturesque cluster of 38 houses, and placed at the confluence of a small river of the same name. The river is crossed in a ferry boat.

3 m. **Laredo.** Pop. 4386. This port is protected by its headland and by the fort **de Rastillar**, which defends the S. side of the bay. It contained, in the time of the Romans, 14,000 inhabitants. The bay contracts a little higher up, and is crossed by a ferry called **el Pasaje de Salve**, to

3½ m. **Santoña.** Pop. 5124. This small seaport town rises opposite to Laredo. It was formed by nature, from its naturally strong and easily defended position, to be the Gibraltar of Cantabria, and great fortifications are in course of construction. Visit the Ch. of **La Virgen del Puerto**, which contains the miraculous image of the patroness of this *parroquia*; it came from Antioch. The grand fête, held Sept. 7th, in its honour, is a very picturesque sight. The Franciscan convent may also be visited; it lies higher up the arm of the sea, on the **Canal de Ano**. An excellent college has been built here by the wealthy banker Manzanedo.

From Santoña a small export trade is done in corn from Castile, and in iron from the adjoining mines. The storms on the coast are sometimes terrific, for here on this ironbound coast the mighty Atlantic is first repelled, and the volume of water thrown back upon the incoming waves often causes a tremendous sea even in times when no wind is blowing. Here in Oct. 1810, an entire British squadron under Admiral Popham suffered severely.

2½ m. **Noja** (Pop. 636).

2 m. **Arnuero**.

Ajo. Pop. 1443. Situated upon the mouth of the Rio Solorzano.

6 m. **Galizano**, a small fishing village. The fish on this coast are very plentiful, the *besugo* and *bonito* (Sea Bream and Scomber Pilamis) are especially excellent.

7½ m. **Santander**. (See Rte. 24.)

ROUTE 38.

BILBAO TO VILLAREAL. 38½ m.

Bilbao. (See Rte. 33.)

From Bilbao the diligence road is taken to

17 m. **Durango**. (See Rte. 34.)

2½ m. **Abadiano**. Pop. 2050. Notice in this neighbourhood the picturesque manor-houses with their portals sculptured with armorial devices. Obs. the interesting and very ancient *parroquia*.

In January 1876 there was a sharp engagement here between Carlists and Liberals.

4 m. **Elorria**. Pop. 2780. Here are 2 iron foundries and the famous mineral springs.

3 m. **Elqueta**. Pop. 2378. Situated in the midst of a rich and picturesque valley. Between **Elorio** and **Elqueta**

there was much fighting between the Carlists and Liberals in February 1876. Shortly before reaching the next town, a road diverges l. which follows the valley of the Deva and joins the diligence-road to Plasencia and Elgoibar.

3½ m. **Vergara**. (*Inn*: Parador de las Diligencias; Pop. 5726.) This Swiss-like town is situated upon the **Rio Deva**, in a pleasant basin girdled by mountains. Visit its *parroquia* **San Pedro**. In a little *capilla*, which is entered from behind the Coro, obs. a fine statue of the Agony on the Cross, the work of Juan Martinez Montañes. In the **Church of Santa Marina de Oxirundo**, obs. the Christ of Burgos by Mateo Cerezo. The **Casa Consistorial** on the Plaza should also be noticed. There is an important first-class educational establishment there. Vergara is famous for its celebrated *convenio* with the Carlists in 1839.

2 m. **Anzuola**. Pop. 1521. Situated in a valley surrounded by mountains. In the adjoining hamlet of **Uzarraga**, obs. the ancient **Ch. of San Juan Bautista**, which formerly belonged to the Knights Templars. At the town-hall of Anzuola may be seen an ancient Moorish banner.

5½ m. **Villareal**. Pop. 997. (Zumaraga, Pop. 1679) Stat. on the Northern Railway. (See Rte. 1.)

ROUTE 39.

VILLAREAL TO THE CONVENT OF LOYOLA,
THE BATHS OF CESTONA, AND ZUMAYA.

15 m.

Villareal (see Rte. 1). This stat., on the Northern Railway of Spain, is the most convenient point from which

to visit the valley of Loyola, the Baths of Cestona, and the seaside watering-place of Zumaya. Pop. 1788.

From Villareal the road passes through a beautiful and well-cultivated country to

$\frac{4}{2}$ m. **Azcoitia.** (See Rte. 34.)

$\frac{2}{2}$ m. **Azpeitia.** 1 m. from this village are the **Convent and Santa Casa** of Ignacio Loyola (Rte. 34). From Azpeitia, continuing the rte., we next visit

3 m. **The Baths of Cestona.** For description of this Thermal establishment, see Rte. 34. The road continues to

3 m. **Zumaya.** This seaside watering-place is described at Rte. 34.

ROUTE 40.

VILLAREAL TO THE BATHS OF SANTA AGUEDA AND ARECHAVALETA.

Villareal (see Rte. 1). The road is the same as that described in Rte. 38, as far as

$\frac{7}{2}$ m. **Vergara.** Pop. 5726. (Rte. 38.) Hence the road passes through the locality where the **Convenio** of Vergara was signed, and winds through Welsh-like hills, maize crops, and chestnut groves, to

5 m. **Mondragon.** (*Inn*: **Parador de las Diligencias**, decent; Pop. 2833.) A walled town placed upon the beautiful **Deva**, and also watered by the **Aramayona**. Here is an iron mine of most remote antiquity. It is situated in the hill **El Campanzar**, which may, in the words of Pliny (N. H. xxxiv. 14), be correctly termed a "hill of iron." The ore as found is in appearance like a red ochre earth, and yields nearly 45 per cent. of the finest metal. Very fine iron is also procured from the adjoin-

ing **Mina de hierro helada**, "the mine of congealed iron," and from **la Cueva de Udala**.

From Mondragon 2 roads branch off rt. and l.; the first (A) to Guesalibar, and the Baths of Santa Agueda; the second (B) to the Baths of Arechavaleta.

(A) From Mondragon the road traverses the beautiful and well-cultivated valley of the **Aramayona** to

2 m. **Guesalibar**, where are situated the Baths of Santa Agueda. (*Inn*: **El Establecimiento**; accommodation for 80 persons; elegantly fitted up, and contains reading and billiard-rooms, and a charming little garden. Prices—1st class, 45 r. per diem; 2nd class, 30 r.; bath, 6 r.) This establishment is considered the best of its kind in Spain. The *cuisine* is first-rate. There are also two comfortable hotels in the place. Diligence service, during the season (June 1 to Sept. 30), between the baths and Mondragon, and Villareal.

The baths were erected in 1825; the waters are nitrogene-sulphuric, cold, and peculiarly efficacious in syphilitic, scrofulous, and neuralgic affections. The establishment contains 14 separate bath-rooms, each with its marble bath. The water is heated artificially.

(B) From Mondragon to the Baths of Arechavaleta, the old diligence-road to Madrid is followed.

4 m. **Arechavaleta.** Pop. 1819. (*Inn*: **El Establecimiento**; accommodation and prices the same as at Santa Agueda.) The mineral waters are similar to those of Santa Agueda, but contain a larger amount of gas. Season, June 1 to Sept. 30. This establishment was first opened in 1842. The neighbourhood is pleasant, and the climate is peculiarly salubrious. There is another excellent establishment near called **Otalora**. [Visitors may vary the above route, and rejoin the rly. at Vitoria instead of Villareal. The old **Camino Real** to Vitoria (14 m.) passes through Escoriaza, where the poor Infanta Pilar died in 1879 while taking the mineral waters (2000 Inhab.), Casanares and Salina de Lenis.]

SECTION III.

LEON. THE ASTURIAS. GALICIA.

A CIRCUITOUS means of access, by rail, from Madrid to the remote province of Galicia is now opened by through communication in 34 hours on the lines from Madrid to Cáceres (Rte. 74), Valencia de Alcantara, Coimbra (in Portugal), and Tuy; excepting a break of 8 kilo. by omnibus, including a ferry over River Miño until a bridge is finished.

El Reino de Leon.—This, the most ancient of the once independent kingdoms of the Peninsula, runs up from the plains of the Castiles into the spurs of the Asturian and Galician Sierras. The natives were amongst the earliest in the Peninsula to expel the Moor, whose hold, however, was slight, and whose resistance was feeble, when compared to his deep-fanged retention and defence of Andalucía. Nor, when we behold the dreary steppes and rugged hills of Leon, and pass over the mountain barrier into the cold damp Asturias, can we be surprised that the Arab, the lover of the sun and plain, should turn readily to the more genial south. The Christian dominion was extended by Alonso el Católico, who between A.D. 739 and 757 overran and reconquered the plains down to the Duero and Tormes. The Moors nevertheless continued to make annual *Atgaras* or forays into these parts, more for purposes of plunder than reconquest. Thus this frontier arena was alternately in the power of Christian and Infidel, until about the year 940, when Garcia removed the court from Oviedo to Leon, and gave its name to his new kingdom, to distinguish it from those of Castile and Navarre, and other counties and lordships. The early Christian counts, lords, dukes, or kings (sheikhs in reality), were rivals to each other, and, when not at war with the Moor, quarrelled among themselves after the true Iberian fashion. The male line of Leon failed in 1037 with Bermudo III., whose daughter carried the crown to her husband Ferdinand of Castile, who redivided his domains by his will, which, however, his son Sancho reunited; Leon and Castile were finally joined in the person of St. Ferdinand, and have never since been separated.

The kingdom contains about 20,000 square miles, with a million inhabitants. Since 1874 a great improvement has taken place in the agriculture of the province. Machinery has been employed with admirable results. The quality of the soil is especially adapted to ploughing, reaping, and threshing machines.

The Leonese are influenced by local differences, and modified by the nature by which they are surrounded. Thus, near the Sil, they resemble the Galician mountaineers, as in the Sierras, near the Asturias, they partake of the Asturians, while in the southern portions they differ very little from the old Castilians.

The lofty cordillera, the backbone, which separates Leon from the Asturias and is often covered with snow, is cold, and wind-blown, some portions being well timbered, while the pastoral valleys are refreshed by infinite streams, and produce much corn and *garbanzos* and a strong red wine. The marly freshwater basin, or *tierra de Campos*, between Zamora and Leon, is the land of Ceres; but nowhere is the population more scanty or miserable; they dwell in mud hovels made of unbaked bricks, or *adobes*, the precise Arabic *at-tob*, which vie with the wigwams of La Mancha in discomfort. This tract is as uninteresting as the *ventas* are uncomfortable; the apologies for roads are

clouded in summer in a salitrose dust, which seems ignited under the African sun. The houses of the humble Leonese are substantially furnished and clean, one peculiarity being the loftiness of the beds; the mattresses and pillows, *colchones y almohadas*, are often embroidered with heraldic lions and castles, and the coarse but clean homespun sheets are fringed with *flecós y randas*.

Costume naturally exists where there is so little communication with the outer world. The dresses, worn only on holidays, last long. Obs. especially the costume of the **Maragatos**. The Maragatos have kept their costume from the 17th century, which consists of a broad-brimmed hat, an embroidered shirt, held together by a silver button; a red waistcoat, a jacket with flaps, full trousers to the knee, greguescos, worsted stockings, and shoes with silver buckles. The women wear a petticoat *manteo* and *manto* (mantilla); but the great peculiarity of their dress consists in an enormous necklace, which covers their whole body, and to which are suspended large relicarios, which may still be bought at Astorga and Salamanca. These necklaces are less common than they were, but still a rich bride glories in wearing 13 pounds of weight round her neck on her wedding-day. The national costume, in other points, of the province of Leon is disappearing every day.

In the districts between **Benavente** and the capital, **Leon**, the men spin and the women delve. Their delight is in telling ghost stories, *el filanquero*, and in offering at harvest-time to venerated images an amount of corn equal in weight to that of the local idol. In the mountain-chain, the **Arguellos** or **Mediania**, which separates Leon from the Asturias, the highlanders are wild as their country, agricultural and pastoral after the most antiquated and vicious system. The waste of water-power and wood is prodigious. Of the *encinas*, or oak-trees, rude sticks, *shillelahs*, are made, and *gabuzos*, or wood candles, constructed from the *Brezo*. N.B. Among the apples eat the *Repinaldo*; the strawberries and arbutus, *Mendanos*, may also be remembered, and the mutton confection, the *Caldereta*.

El Principado de las Asturias (the walls of the Peninsula).—This Principality has always been the mountain refuge of the aboriginal inhabitants of the Peninsula, who have here remained unconquered alike by Roman and Moor. It forms a mountain region lying between the Bay of Biscay to the N. and the kingdom of Leon to the S. The course of the mountain ranges and the direction of the valleys is very irregular. To the eastward the mountains extend through the adjoining province of Santander, and the highest summits of this part of Spain, called *Los Picos de Europa*, lie in a rugged, almost isolated group, forming the boundary between the two provinces. They attain nearly 8800 feet from the sea. The clouds, with shadowy wings, always hover above these mountain ranges, which thus become a huge alembic to catch and condense the sea-mists from the Atlantic. The entire area of the province contains 310 square leagues, and is divided into 69 *concejos*, councils or districts; Pop. about 350,000. The Principality is a land of hill and dale, river and forest; the climate is damp; cold in winter, and temperate in summer; it is a mild form of Devonshire on a larger scale, for some of the elevations rise to more than 9000 feet above the sea-level. Wheat is scarce in these humid regions, and the staple food is maize; when made into bread it is called *borona*. The stalks and leaves of maize supply excellent food for cattle, the sheaths for bedding. A good bread, not so white as that made from Castilian corn, is made of *Escanda*, a sort of spelt wheat, which ripens in August. A considerable number of cattle are reared here, where, as in Galicia, bullocks do the work of horses, as women do of asses and men.

A natural timber of oak, beech, chestnut, silver and Scotch firs, is very fine, although the woods are much neglected or destroyed; but in remote districts, where safe from the axe, the timber is superb. Minerals abound, and many coal and iron works have been established by foreigners. The flowers, vege-

tables, fruits, and cider, resemble those of the West of England : near the coast and in the valleys of the interior, orange and lemon trees grow to great perfection. The hills used to abound in game, and the rivers with salmon, shad, trout, and eels ; but they are sadly poached all the year round, salmon harpooned and all game and fishery laws entirely disregarded, and the water is often out of order. The horses, as in the times of Silius Italicus (iii. 535), although small, are safe and active, being better cobs than chargers. Nero rejoiced in his Asturcon (Suet. 56) ; but these mountaineers are better walkers than riders, and use their arms quite as vigorously as their legs, being excellent singlestick players and dancers. The national jigs are *La Muñeira* and *la Danza prima*, and a cudgel capering of remote antiquity, closely resembling *la Danza del baston* of the Catalans.

In the Asturias, a country little exposed to Moorish and Spanish forays, security of person and property has long existed. Accordingly the peasantry, instead of herding for protection in walled towns, live in small farms, and often own the fields they cultivate. Land in general is more subdivided here than in the south, where large districts were granted to the *conquistadores* who assisted in ousting the infidel occupants. The costume of the lower classes is Swiss-like ; the females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas*, and coral necklaces. Dark-coloured serges and black mantles or *dengues* are thrown over the head ; sometimes pretty handkerchiefs are used, which are tied loosely round the front, while the hair hangs down behind in long plaits or *trenzas*. The rude Galician *madreñas*, or sabots, wooden shoes, are here often replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally wear home-spun linen cloth, and a black cloth cap. They delight in skittles. Stout in body and enduring in habits, the simple natives retain in thought and deed many an old way obsolete elsewhere. The curious in local customs may observe their *Medidas y Colonias*, or scapularies touched by images, and held to be phylacteries or talismans—may listen to the tales of *Xanas*, prying fairies or elves—may attend their *filas* or *tertulias*, where the men smoke while the women spin ; or be present at the *Esfoyanas*, when the maize stalks are picked clean from rubbish ; or at the *Romerias* or fairs held on the anniversary of the Patron of the village church. Their dancing on the greensward is most picturesque ; the songs that accompany it are very ancient. They may partake of the *Ramos* or piled pic-nic dishes, or taste the *Oblada*, the eating offering at funerals, where the priests have the best place, sell the offering, and pocket the proceeds as their *pitanza* (pittance). The fear of the evil eye is very prevalent, but the panacea is a drink of *hartshorn* shavings. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. The Sunday *romerias* to the village church are most picturesque, and on no account should be passed by without a visit.

The Iberian word *ast* implies elevation ; thus *ast thor* has been interpreted the “gate of lofty rocks.” The Asturians, however, love to derive the name from *Ayster* or “armiger,” who, they say, settled here after the fall of Troy (Sil. Ital. iii. 334), just as Santiago did in the equally out-of-the-way damp Galicia. Be that as it may, the *Astures* were scarcely known before the reign of Augustus, and were then, like the Cantabrians, brought into subjection more in name than in reality. Nor were they mastered by the Goths, against whom they constantly rebelled (San. Isid., er. 641). The Saracenic deluge, which swept unresisted from the East, was first checked and beaten back from these mountains, to which the highlanders are fondly attached ; and here, in spite of damp, hard fare, and harder work, the average of life is long. The males migrate, and do the work at Madrid of coachmen, hewers of wood and drawers of water. They also become valets, indoor servants—the Swiss of Spain—faithful, but interested—*point d'argent point d'Asturien*.

Many of the natives, and especially **Los Montañeses** and those who come from **Las Montañas**, the hills near Santander, keep the chandlers' and small grocery shops in other parts of Spain: many others seek employment in the large towns of the south, where they frequently become rich, for, like their ancestors (*Astur avarus*, *Sil. Ital. i. 231*; *Mart. x. 16. 3*), they are honest, thrifty, and careful of their hard-earned gains. Both male and female are much subject to bronchocele or *goitre*, *papera*, *lamparon*, and to the *mal de rosa*, a sort of erysipelatous scurvy.

The Asturias, during the Peninsular War, produced many notorious personages, of whom the best was Jovellanos. From this, his native province, Toreno set sail, to crave that aid from England which he lived to try to write down. Riego, the leader of the constitutional rebellion in 1820, Arguelles *el divino*, Cayetano Valdés, and sundry stars of the Cadiz Cortes, rose also in these misty hills.

Good roads now give access to all the larger towns in Asturias. The means of conveyance, however, for travellers are extremely limited. Excepting the diligence which plies from Oviedo to Santander, taking two long days for the journey, and the railway from the same city to Gijon, there are no public vehicles excepting small rickety omnibuses plying from one small town to another. A steam tramway is projected round the coast, 1882. Carriages to hire are very rarely met with. It is sometimes possible to engage an omnibus for the stranger's exclusive use, but at an exorbitant price. More frequently a *carrito* or small tartana, a cart without springs, but covered over at the top, may be found in country places; but the charges are very high. In the country inns the beds and bedding are tolerable; but the sleeping-place is very often a mere closet, opening on a passage or the dining-room, where country people remain until midnight. The cross communications are impracticable for carriages, though delightful to the young horseman or pedestrian, the artist, and the angler; whether he wanders inland, or coasts the Bay of Biscay, nothing can be more charming than this sweet interchange of Alpine hills and valleys, rivers, woods, and plains, now land, now sea. The antiquary and lover of romantic annals will remember that this corner to which the soldier remnant of the Goth fled, is the rude cradle from whence Pelayus sallied forth to reconstruct the shattered monarchy and religion of Don Roderick, and here the first blow was dealt which prevented Europe from being Mahomedan. Here will be found sites and churches of the highest interest. The extreme antiquity of the creed is evidenced by the primitive names of the parishes, and by the old quaint saints who are still their tutelars, although elsewhere either unknown or obsolete.

Many of the original churches still remain, like fossils of an early ecclesiological strata; antiquarians should therefore especially notice the parish churches in the Asturias; many, particularly the rural districts, are of the remotest antiquity, and offer specimens of the primitive period.

The patois spoken by the peasantry, which differs from the Galician, and is called *Bable*, was one of the first approaches of the Gotho-Spaniard to the Romance and present Castilian idiom. It is much to be lamented that no diligent German has collected its remains, whether in proverbs or in ballads, for in these, besides being the germs of language, many curious relics of early manners and history are doubtless preserved. This fault will be remedied by the publications of the Spanish Folk Lore Society.*

The Asturias has hitherto given the title of prince to the Spanish heir-

* For some scanty remarks on this *Bable*, see Duran iv. 41. Some relics are preserved in the 'Coleccion de Poesias en dialecto Asturiano,' Oviedo, 8vo, 1839, and 'Coleccion de Poesias en el dialecto Asturiano,' José Caveda, 4to, Mad., 1849.

The antiquary may consult, for this province, 'El Viage de Morales,' published by Florez, in folio, Madrid, 1765; 'Crónica General de España,' by Morales; also the 'Esp. Sag.' vols. 37, 38,

apparent, which was done in professed imitation of our Prince of Wales, and at the desire of the Duke of Lancaster in 1388, when his daughter Constance married Enrique, eldest son of Juan I.

El Reino de Galicia. This once independent kingdom forms the N.W. angle of the Peninsula: it is bounded by the Bay of Biscay to the N., the Atlantic Ocean to the W., Portugal to the S., and by Asturias and Leon to the E. It contains about 1032 square leagues, with a Pop. of some 1,200,000 souls. This barrier of Europe against the Atlantic has a coast-line of upwards of 240 miles. The climate is rainy and temperate; the surface is mountainous, and the woody heights are still the haunts of wolves and wild boars. In the verdurous meadows of this Switzerland of Spain, any quantity of cattle might be reared; the bacon and hams (especially from the district of **Candelas**) rival those of Estremadura, the swine being fed upon the chestnuts and acorns which abound in this well-wooded country. The natural products are chiefly maize, rye, and flax, apples, pears, and nuts; the potatoes also are excellent. As the eastern mountain boundary is covered almost all the year with snow, especially the **Pico de Ancares** and the **Peña Trevinca**, while the sea-coasts and riverain valleys bask in a latitude of 42°, having scarcely any winter, the wide range of botany deserves to be better investigated. The warmer and lower valleys of the Miño, and the country about **Tuy**, **Redondela**, and **Orense**, are perfect gardens of plenty and delight.

The best wines are those of Valdeorras, Amandi, Rivero, and the Tostado of Orense; they would rival the vintages of Portugal, were the commonest pains taken in the making; but everything is managed in the rudest and most wasteful manner. Galicia is almost unknown to the bulk of Spaniards, as few ever go there. Spaniards form their idea of Galicians from the specimens who emigrate, like the Swiss, into the plains, from poverty, not will. Many of these emigrants are absent four or five years; the majority, however, only go down for the harvest-time, returning, like the Auvergnats, with their hard-earned gains. A portion of those who settle at Madrid become *repostereros*, and managers in families, whilst others do the *porters'* work of Spain and Portugal; whence the term *gallego* is synonymous with a boor, *ganapan*, or *mozo de cordel*, a "hewer of wood and drawer of water."

Good land is scarce in Galicia; much of the country is only adapted for pasturage,—wide tracts or *dehesas* (called here *gándaras*, from their barrenness) are now abandoned to heaths and aromatic herbs. There is consequently a struggle for land in the valleys and favoured localities; the over-rented, over-worked peasant toils day and night, to eat a scanty and bad bread made of maize or millet, *pan de centeno*, *de borona*, for corn is scarce. The cottages are full of dirt and damp; the same room does for nursery, stable, kitchen, pigsty, and parlour.

The **Ventas** in the hills and out-of-the-way localities are miserable; *attend to the provend*, for even those who are not particular in their cuisine are badly off, much more so honest Christians; the fireplaces often have no chimneys, and the damp wood, which won't burn, and will smoke, distresses the visual organs as much as the prospect of no roast does the digestive ones. In the

and 39; 'Antigüedades, &c., del Principado de Asturias,' Luis Alfonso de Carballo, folio, Mad., 1695; 'Asturias ilustrada,' José Trellez Villademoros, 11 vols., svo, Mad., 1760. There is an earlier edition in one folio. 'Recuerdos y Bellezas de España (vol. Asturias y Leon), Parcerisa,' Mad., 1854; 'Ensayo histórico sobre la Arquitectura,' José Caveda; 'Monumentos Arquitectónicos,' published at intervals. The natural history is described by Casal; and the German Professor Schultz prepared a geological and mineralogical survey and map, a résumé of which was printed in the 'Boletín,' in June and July, 1839. 'El Folk Lore Andaluz,'—Sevilla, 1882, monthly.

plains and more favoured valleys the accommodation for travellers is not quite so bad, but Galicia is seldom visited, except by commercial travellers and muleteers, according to whose wants and demands these discomforts are regulated. It need not be said that where people cook without chimneys, and sleep without beds, vermin are plentiful.

The females do all the drudgery both in the town and in the fields, consequently those among them who are born with any good looks retain their charms but a very short time; those who are thus employed age before thirty, and soon become ugly as witches, looking as if they never could have been young, or have had anything about them of the feminine gender. The men, however, are fine fellows, although, when seen in their wretched huts, they seem scarcely more intelligent than their Iberian ancestors, who were little better than beasts. Nevertheless, now as then, like true highlanders, they are proud of their breed, of their illustrious pedigrees. They claim Teucer of old as their original founder, who, they say, came from the East to select this damp remote province as his favourite dwelling-place. Amongst the well-to-do villagers, one often sees faces of rare character; features compact and well chiselled, intellectual brow and finely modelled lips and chin, whilst many of the maidens of from 15 to 20 are strikingly handsome.

The language of Galicia, a patois, harsh and uncouth to the ear, is harsh to Spaniards, who laugh at their use of the *u* for *o*; e. g. *cuandu*, *pocu*. It approaches nearer to the Portuguese than to the Spanish, and would have become the dominant language of the Peninsula, had not Alonso *el Sabio* drawn up his works in Castilian, by which that dialect was fixed, as the Tuscan was by Dante.

This province, whose iron-bound coast is the terror of those who travel by sea, offered few facilities to wayfarers by land until the direct communication by Portugal rendered it accessible from Spain. The communications are few and tedious, and the *carreteras* are not as good or as numerous as in other parts of Spain: this provincial backwardness in the construction of roads has long been proverbial; thus, while in other provinces in Spain the star-paved milky way in heaven is called *el Camino de Santiago*, the Galicians, who know what their roads really have been for so long, and still are, the post-roads excepted, namely, the worst on earth, call the milky way *el Camino de Jerusalem*.*

For a fishing tour the best months are April, May, and June. In autumn the waters are generally too low and clear to afford much chance of a heavy basket or large fish. Good general flies are duns, spinners, or March brown.

The Population of Galicia and Asturias has been taken from the official census of 1877, published in 1879. The Population of the small towns and villages must always be understood to be that of the "*Concejo*" or district.

* The curious ecclesiastical antiquities of Galicia occupy no less than nine volumes of the 'Esp. Sag.' consult also 'Viaje de Morales,' the works of Felipe de la Gándara, his 'Nobiliario,' and 'Armas y Triunfos,' 4to., Mad., 1662; the metrical 'Descripcion,' by el Licenciado Molina, 4to., Mondonedo, 1551, and 4to., Mad. 1675; 'Descripcion Económica,' José Lucas Labrada, El Ferrol 1804; 'Ensayo sobre la Historia de Galicia,' José Vereá y Aguiar; 'Anales de el Reyno de Galicia,' F. X. M. de la Huerta y Vega, 2 vols., Santiago, 1740; 'Descripcion Geognóstica de Galicia,' thin 8vo, Guillermo Schulz, Mad. 1835. This useful work has a lithographic map of the kingdom. 'Historia de Galicia,' by Don Benito Vicetto, Ferrol, 1805; 'Reseña de la Historia Natural de Galicia,' by Don Victor Lopez Seoane, Lugo, 1866; 'Estudios sobre la Epoca Céltica en Galicia,' by Don Leandro de Saralegui y Medina, Ferrol, 1867; 'Rudimentos de Arqueología Sagrada,' by Don José Villa-Amil y Castro, 1867. 'Manual del Viajero en la Catedral de Santiago,' Mad. 1847; 'Historia de Galicia,' by Don Manuel Murguía, Lugo; 'Cantares Gallegos,' by Doña Rosalia Castro de Murguía, Lugo; 'Descripcion Histórico-Artístico-Arqueológica de la Catedral de Santiago,' by Don José Villa-Amil y Castro, Lugo, 1868; 'Historia y Descripcion Arqueológica de la Basílica Compostelana,' by Don José Maria Zepedano, Lugo, 1870; 'Reseña Histórica del Pórtico de la Gloria de la Catedral de Santiago,' Santiago, 1870. There is an excellent map by Fontan—now, however, rare.

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ROUTE 45.

VENTA DE BAÑOS TO LEON, BY SAHAGUN.
RAIL. 82½ m.

Two trains daily in 4½ hrs.

Venta de Baños Stat. (See Rte. 1.)
6 m. Palencia Stat. (See Rte. 24.)

Leaving Palencia the rly. to Santander branches to the rt. The Rio Carrion and the Canal of Castile are now crossed.

4 m. Grijeta Stat. Pop. 1378. An industrial hamlet placed in the centre of a vast and fertile plain.

3½ m. Villaumbrales Stat. Pop.

905. The Canal de Castile is again crossed, and the village of Becerril is seen to the rt.

6½ m. Paredes de Nava Stat. Pop. 4428. Here Alonso Berruguete the sculptor was born, about the year 1840. He introduced into Spain the *cinquecento* style from Italy, where he studied. He is mentioned by Vasari as copying Michael Angelo at Florence in 1503; he went with that master to Rome during the following year, and became—like him—sculptor, painter, and architect. He did not return to Spain until the year 1520, when he was patronised by Charles V., and employed all over the Peninsula. He died at Toledo in 1561. Obs. in the Church of Santa Eulalia, in this his native village, some of his carvings.

4½ m. Villaumbroso Stat. Pop. 473.

4½ m. Cisneros Stat. Pop. 1713.
Situating near the Rio Sequillo.

6¾ m. Villada Stat. Pop. 1956.

6½ m. Grajal Stat. Pop. 1279. Obs.
its old Moorish Fort, and its elegant
church. The Rio Valderaduey is here
crossed.

3½ m. Sahagun Stat. Pop. 2597.
This little town still possesses vestiges
of ancient walls and castle. Its neigh-
bouring *vega* is watered by the Oca
and the Valderaduey. The name
Sahagun is a corruption of the name
of an ancient and once venerated local
Saint Façundo—San Fagunt. Alonso
III. founded here, 905, the celebrated
Benedictine Abbey of San Benito.
He, however, is now superseded in his
patronage by *San Juan de Sahagun*, a
saint who lived about the end of the
15th centy. The Gothic Church was
begun in 1121 by Alonso VI., and
almost finished in 1183, for it is known
that the works in the nave continued
in the 14th centy. Alonso destined
this abbey for the burial-place of
himself and his five wives. This
monastery became the asylum to
which many early kings of Spain re-
tired like Charles V., and died monks;
e. g. Bermudo I. in 791, Alonso IV.
in 931, Ramiro II. in 950, Sancho
of Leon in 1067. The holiness and
wealth was impaired in 1810, when it
was plundered by the French.* What
the invader began, Spanish seques-
trators completed; for, after the de-
parture of the French, the Spaniards
set fire to the church and almost burnt
it down. It was again on fire in 1835.
The fine choir seats and *retablo* by
Hernandez, and royal tombs were
destroyed. The only thing that re-
mains of the 12th centy. is the noble
Chapel of St. Mancio, composed of

* For description of its former silver altars,
treasures, relics, and library, consult Morales,
'Viaje,' 34; for its history, that written by
Joseph Perez, Madrid, 1782, and augmented by
Romualdo Escalona, a learned Benedictine of
the convent.

three vaults supported by clusters of
columns. A slab dated 1184, alluding
to the consecration of one of the altars,
may be seen on the wall.

Look at the tower of the Church of
San Tirso, 12th centy., with fine win-
dows and Romanesque arches. Those
of *San Lorenzo* and *Trinidad*., although
rather more modern, are interesting.
The convent of nuns of *San Francisco*
has some horseshoe arches and oriental
reminiscences.

6 m. from Sahagun is the Romanesque
monastery of *San Pedro de las Dueñas*,
in which are some very remarkable
columns and capitals.

Leaving Sahagun, the rly. crosses
the Rio Oca, which here irrigates the
numerous gardens and orchards which
contribute to the prosperity of the
place.

4½ m. Calzada Stat. Pop. 743.

7½ m. El Burgo Stat.

7 m. Santos Martas Stat. Pop. 1865.

5 m. Palanquinos Stat. Here the
inhabitants of Leon come on Sundays
and feast-days. The *huerta* of Palan-
quinos is watered by the Esla, and
the Bernezga, and its gardens and or-
chards produce a great abundance of
vegetables and fruit.

5 m. Torneros Stat. Soon after
passing this little hamlet, the Rio
Bernezga is crossed by a fine bridge,
and Leon with its cathedral is ap-
proached.

LEON.

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§ 1. HOTELS, CAFÉS, CLUB, POST-
OFFICE, PROMENADES.

6 m. Leon Stat. The city is distant
1 m. from the stat. *Omnibus* to hotel,
2 r. *Inns*: Fonda Suiza, fair prices,
from 20 r. a day; Fonda del Noroeste;
both in the Plaza de Santo Domingo.

Cafés.—El Suizo; del Club.

Club.—Casino Leonés. Introduction
by a member.

Post-office.—In the Calle del Conde de Luna.

Promenades.—Paseo de San Francisco, near the road to Madrid; Papalaguinda, near the river; Espolon for the summer.

§ 2. HISTORICAL NOTICE.

Leon (Pop. 11,822) is the capital of its province, and stands on the rivers Torio and Vernesga, which unite with the **Rio Esla** at **Aguasmestas** below the city. This time-honoured capital of its ancient kingdom is built upon the slope of a hill, which is crowned by the cathedral, and has a bishop; it had a mitred abbot of San Marco also.

The name *Leon* is a corruption of *Legio* (the 7th *Legio gemina*), which was quartered here by Augustus, in order to defend the plains from the forays of the Asturian highlanders. This frontier town was built extremely strong, in a square form, with walls 25 feet thick, and defended with towers; four marble gates opened into four chief streets, which, crossing each other at right angles, intersected the city. The town *Legio* long survived the Roman empire, and continued as an independent city, which the Goths could never subdue, down to 586, when it was taken by Leovigildo, who changed the name to Leon. The Goths highly valued their prize, and the city was one of the few exempted from the fatal decree of Witiza, by which almost all others in Spain were dismantled, and thus left without defences against the Moors. Gothic Leon yielded at once to the Moorish invader, but was soon reconquered; then Ordoño I., in 850, reversed its pristine intention, and made it the defence of the mountaineers against the infidel invaders from the plains. Leon (*Liyon*) was stormed by Al-Mansúr in 996. This ravager of Velád Arrum, or the land of the Romans, as they called the Christian territory, entered it after a year's siege; the Roman gates and walls were then perfect (the Roman basement yet remains), for the Moorish annalists describe them as "17 cubits thick;" but

everything was destroyed—neither age nor sex was spared; for the inhuman atrocities see the account of an eyewitness ('Esp. Sag,' xxxiv. 307); nor do the Moors deny them (Moh. D. ii. 114).

Leon was soon recovered after Al-Mansúr's defeat at Calatanazor, "the castle of eagles," of which Mariana (viii. 9) details such miraculous apparitions in favour of the Spaniards; but the date and the results of this battle are in reality uncertain. Mariana places it in 998, and claims the victory for the Spaniards; Conde gives A.D. 1001; Gayangos (Moh. D. ii. 197), 1002, and states that Al-Mansúr was not only *not* beaten at K. l'-at-Annosor, but that the Conde Sancho Garcés was overcome by him with great loss. One thing is quite clear, that the formidable Al-Mansúr sickened soon afterwards, and died at Medinaceli.

Leon was repeopled by Alonso V., who rebuilt the walls of **Tapia**, which were taken down in 1324 by Alonso XI., who enlarged the city to the S., and altered part of the defences; the walls are only preserved on the N. side of the town, and resemble those of Lugo and Astorga in the number of semicircular towers. Their mode of construction is slovenly; the huge stones worked into the bases no doubt belonged to the Roman work: the rubble walls to the S. were still more inferior; the city was divided by a wall which ran from the **Plaza de San Marcelo** to the **Plaza del Peso**. Thus defended, it continued long to be the capital of the kings of Leon, until Don Pedro removed the court to Seville at Alonso XI.'s death, since which it has lost all its former importance. The city bears for arms, argent a lion rampant gules.*

The three lions of Leon are the Cathedral, the church of San Isidoro, and the convent of San Marcos.

* Consult 'Historia de las Grandezas,' with the life of the patron Saint Froylan, Atanasio de Lobero, 4to., Valladolid, 1596; for its civil government, 'Resúmen,' &c., Marq. de Fuente Oyuelo, 4to., Vall., 1693; España Sagrada, vols. 31, 35, 36; and the careful 'Historia,' Manuel Risco, 4to., 2 vols., Mad., 1792.

§ 3. CATHEDRAL.

The Cathedral of Santa Maria de Regla is the third cathedral church which has existed here since the place was created an episcopal see. The see of Leon is one of the earliest of which we have any record in Spain. The first cathedral was built outside the city walls; of it there are now no vestiges. The second was constructed upon the site of a royal palace which Ordoño II. had formed out of the Roman *Thermæ*: it was partly rebuilt by Bishop Froylan and newly consecrated by Bishop Pelayo in or about the year 1073, but it was probably completely destroyed by the Moors during their occupation of the kingdom of Leon, for the third cathedral—as it now stands—was undoubtedly *founded* (not reconstructed) by Don Manrique, Bishop of Leon (from 1181 to 1205). It was probably not completed until about the year 1303, when Bishop Don Gonzalo declared it to be unnecessary to receive any more contributory offerings towards its completion.

The edifice is an early specimen of the Pointed style,* and its delicate *sculptura*, its wonderful lightness of construction, is proverbial.

“Dives Toletana, Sancta Ovetensis,
Pulchra Leonina, fortis Salamantina.”

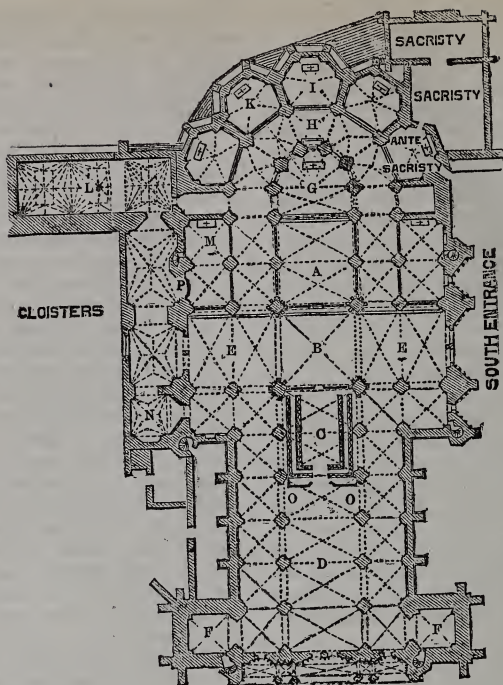
And again, the inscription, which formerly existed on a column in front of the W. doorway, thus refers to its “beauty of holiness,” viz.:—

“Sint licet Hispaniis ditissima pulchraque
templa,
Hoc tamen egregiis omnibus arte prius.”

The cathedral consists of a nave and aisle of six bays. There are two western towers: that to the rt. is terminated with a filigree pyramid of open Gothic work; the other is of more modern plateresque design. A smaller pinnacle rises above a noble rose-window with detached lanterns on each side.

* Mr. Street considers it to be French in character and origin. See ‘Gothic Arch. of Spain.’ [*Spain*, 1882.]

The grand W. entrance is the best specimen of its kind which exists in Spain. It is formed of three fine archways, supported on clustered shafts, on which are set about 50 large statues. The tympanum, archivolts, &c., are covered with small sculptures. In the centre arch is the figure of Our Lord, with the B. Virgin and St. John on each side. The Last Judgment is represented in the lower part. In the two side arches there are scenes from the Life of Our Lord, and the Virgin. The expression and execution of many of the small figures is most admirable—they will remind the artist of the porches at Chartres and Notre Dame de Paris. The decoration is of the 13th centy. or beginning of the 14th. This grand doorway is seen to much advantage from the open *Plaza Mayor*, which, with its fountain, old brick houses, and arcade, forms the *forum* or lounge of the Leonese. The S. front of the cathedral threatened to fall; it was pulled down, and is now in course of reconstruction. Its restoration was originally entrusted to Señor Lavinia, but he dying (Jan. 15, 1868), D. Andrés H. Callejo (the restorer of Avila Cathedral) was appointed in his place. The works at the cathedral are now in the hands of Señor Amador de los Rios. The skilful architect Don Juan Madrazo having died in 1880, Señor Madrazo's designs are followed to the letter. The scaffolding put up by this lamented architect is very remarkable; it fills the centre of the cathedral. During the continuance of the work of restoration and partial reconstruction, which will last for several years, but little can be seen of the interior of the cathedral, which is closed to the public. By a judicious bribe, however, admission can be obtained when the workmen leave off for dinner. The S. transept and crossing are only rebuilt to the level of the triforium, and very few of the stones of the old work are being refixed. The architect is following the original design of the triforium of leaving the arches open; they were filled in in the 14th centy., owing to the weakness of construction of the original building.



PLAN OF LEON CATHEDRAL.

- A. Choir.
- B. Crossing.
- C. Coro.
- D. Nave.
- E E. Transepts.
- F F. Steeples.
- G. High Altar.
- H. Tomb of Ordoño II.

- I. Chapel of la Consolacion.
- K. Chapel of la Condesa Sancha.
- L. Chapel of Santiago.
- M. Chapel of Nuestra Señora del Dado.
- N. Chapel of Santa Teresa.
- O O. Modern Screen.
- P. Staircase "del Inferno."

The N. façade has been modernised with balustrades and candelabra. Observe in the inner N. doorway a beautiful painting on panel representing San Juan. The E. façade is circular and Gothic, with flying buttresses and pinnacles. The masonry throughout is admirable, and the stone is of a warm, creamy, and beautiful colour.

The lightness and simplicity of the somewhat narrow interior, is charming; the Coro (see plan, C) alone cuts up its fair proportions, otherwise no lateral chapels with paltry wooden altars and tinsel graven images disfigure and darken the sides. The walls rise up

in the usual formation of arcade, triforium, and clerestory, with an aisle pierced with windows, which are filled with gorgeous red and green painted glass, the effect of which is brilliant as an illuminated missal, or rich enamelled jewel-work. The lights of the aisle windows have been bricked up, and painted with figures and scrolls, probably copies of the original painted windows. The edifice, in its pristine state, must have sprung into the air like a majestic conservatory, far surpassing the abbey church at Bath, "the lantern of England;" indeed, from its delicate gossamer proportions,

it seems that the winds might blow it away.

The interior has been barbarously whitewashed, and the capitals of the piers coloured with a vile nankeen Wyatt dye. The *silleria del coro* is magnificent, the finest in Spain; it is of different periods; the upper and oldest is carved in dark wood, with saints and apostles, in the style of Roderigo Aleman. Notice especially the representation of the Sacrifice of Abraham and Last Judgment. The large and small figures are equally fine. The king and the Marques de Astorga, as hereditary canons of Leon, have their appropriate stalls. Philip III. and the Marques both sat in choir Feb. 1, 1602, and received their fee for attendance: this marquisate enjoys a canonry, because an ancestor of the Osorios fought at Clavijo in 846, side by side with Santiago. The *trascoro* is sculptured in white alabaster and gold, with painted figures. The subjects are the Annunciation, which is the best, the Nativity, the Adoration, and Offering of the three Kings; their Berruguete richness baffles description, but the effect is injured by a wooden door put in by the canons for their convenience, which cuts up the composition. In 1738 the chapter removed the ancient *retablo*. On each side of the high altar (G), are buried San Froylan and San Alvito, bishop in 1057-62. The body of the latter was placed here in 1565, and his tomb was one of the most glorious silver works in Spain. The precious *frontal* was carried off by the French, but the *urna*, a specimen of exquisite silversmith's work in the Italian style, still remains. Obs. the fine figures of St. Peter and St. Paul on each side; the host deposited there on Good Friday remains in its central division, as in a *Custodia*. On the splendid silver temple or tabernacle is the statue of St. Froylan; the Corinthian pillars and sides are adorned with alto-relievos, saints, and rich pilasters: on the doors are sculptured St. Paul and Melchisedek. The church plate was kept in a room near the *sacristia*, where now the empty cases of the chief articles alone remain. The contents were removed

to Gijon to escape the Gallic Scylla, and fell into the Spanish Charybdis. A viril in gold and silver, and another admirable example, square and gilt, which have escaped, are beautiful specimens of Spanish workmanship.

To the rt. of the high altar is the *sacristia*; it is in the best period of the plateresque style; the pictures are all bad copies of Raphael and Italian masters. In coming out, look at the triple Gothic *sedilia* in the *ante-sacristia*, and adjoining it the tomb of Bishop Pelagius (*ob. mense Aprilis, era* 916). The *trasaltar* is most curious; here is the tomb of Ordoño II. (H), ob. 923, built in the 15th centy. and the richest at the cathedral. The king lies at full length in his robes, while a herald stands at his head, and a monk holds at his feet a scroll inscribed, "Aspice." The angels, holy subjects, and lions and castles have been painted. There is an interesting old painting on the rt. of this tomb, into which a miserably drawn and painted Christ has been introduced as a centre piece. To the l. of the tomb there is another old painting on panel, illustrative of the Descent from the Cross. Opposite to the tomb of Ordoño II. is the Capilla de la Consolacion (I), in which are two remarkable early Spanish pictures of San Cosme and San Damian. The inscription on the box held in the saint's hand is in Arabic; the view of the old cathedral is introduced as a background into the picture.

Immediately adjoining this chapel is the Capilla (K) in which is the tomb of the Condesa Sancha, who, because she was a benefactress to churches, was murdered by her ungodly nephew and heir; he was condemned to death for the murder, and was torn in pieces by being trailed on the ground bound between two horses, as is represented on the sculptured basso-relievo below the tomb. The chapel of Santiago (L), where during the restoration of the cathedral the services take place, is an elegant Gothic pile, although a Churrigueresque gilt Retablo mars the *religio loci*. The lofty

windows are painted with apostles, saints, virgins, kings, and bishops; the reds and greens are splendid: indeed these are among the finest specimens of the art, and, as usual, are executed by Flemish artists. Observe over the canons' stalls a charming picture, and on the altar on each side of the centre crucifix two silver caskets containing relics, work of the 15th centy., splendid specimens of their kind. The admirable masonry in this chapel seems only to have been finished yesterday. This chapel has an independent entrance from the choir.

Passing into the interior of the ch. again, enter (1.) the **Capilla de Nuestra Señora del Dado (M)** (our Lady of the Die), where is the miraculous image of the Virgin and Child, so called because when a gambler, who had been unlucky, threw his dice at it, and hit the infant's nose, it immediately bled. Obs. the rude painting illustrating this event, at the 1-hand lower corner of the retablo. In the chapel of Sta. Teresa (N) there is a good Spanish painting on panel, which represents the burial of San Froylan. Another good Spanish picture will be found to the l. of the cloister of St. Helen. A fine Flemish picture of the 15th centy., on panel, representing the Descent from the Cross, may be seen over the principal entrance. Several interesting pictures are scattered about in the different chapels.

The founder of the cathedral, Don Matrique, Bishop of Leon, is said to lie buried within this chapel.

Behind the confessional of the **Penitenciarío** there is a curious tomb, with a sculptured procession of monks, which, like one opposite to the right of the transept over the church, is worth looking at.

Now pass through the **Capilla de San Andrés** into the cloister, through the fine doorway, which is richly and delicately carved with small subjects enclosed in quatrefoils. The wooden doors, carved probably by Berruguete, are splendid. This cloister was probably built early in the 14th centy.

It is a poor composition, incorrectly restored. The existence of the former window tracery is altogether ignored in the new work. The bays were painted with a remarkably fine series of al-fresco illustrations of events in the life of the Saviour: their drawing is admirable, and the colours, when visible, pure and good, and undoubtedly among the best specimens of early Spanish painting in Spain; these are now, however, sadly ruined by damp and neglect combined.

The cloister was partly modernised in the 16th centy., when the Gothic and plateresque were brought into singular juxtaposition. Obs. the roof with rich Berruguete shells and stalactites painted in white and gold, and the interior of the niches of the old sepulchres, especially that of Santa Veronica, the Gothic temple in the corner, and the interesting tombs, arched into the walls, of canons of the cathedral. Notice the Roman and Gothic inscriptions: many of the sculptured capitals are very fine. Here is the **Virgen del Foro**, to which the corporation, on the 15th of August in every year, makes an offering of 250 reals, called *la oferta de la Regla*.

The Sala Capitular is entered from the N. side of the cloister. A good German painting on panel hangs on the wall. In a chamber in the cloister are deposited the archives, which contain some interesting MSS. of the 10th, 11th, and 12th centys. Leaving the cathedral, visit

§ 4. SAN ISIDORO—SAN MARCOS.

The Church of San Isidoro el Real, on the N. side of its *plaza*, which opens by the **Postigo** through the W. wall of the city, should be visited on week days at 10 in the morning. It is entitled Royal, from its founders, Ferdinand and Sancha. In their time the body of San Isidoro was brought to Leon.* When it reached Leon, Alonso, Ferdinand's son, began

* The whole particulars and exaggerated miraculous accounts, are detailed in the 'Esp. Sag.', ix. 234, 400.

for this *new* tutelar, in 1063, the present pile, employing for architect Pedrus de Deo, who, besides being a good mason, his epitaph tells us was a saint, "*Vir miro abstinentiæ et multis florebat miraculis*," and worked miracles; his tomb still remains, a large dark stone coffin, near the square *pila* or font. An inscription to the rt. of the transept, between the images of the Virgin and St. Gabriel, states that this ch. was consecrated by 11 bishops the 6th of March, 1149. Alonso VII., his sons and sister D^a. Sancha, were present.

San Isidoro (declared by the 8th Council of Toledo to be the "*Egregious Doctor of Spain*"), although a man of letters while alive,* became a man of arms when dead; he was promoted to be the protecting tutelar Santiago of Leon, and in that capacity fought at the battle of Baeza, armed with a sword and cross.†

His convent, the **Real Casa**, is built in solid masonry on the wall, and by going out of the **Postigo del Rastro** portions of the original edifice may yet be seen; of these, obs. the two entrances, the circular chapel, and the ancient square tower, with round Saxon arches built into the walls. Over the

S. entrance is San Isidoro, arrayed in *pontificalibus*, and mounted as he rode down the Moors at Baeza, sculpture of the 16th centy. The Doric cornice is of later date; obs. beneath some bassi-relievi and the two rams' heads, the statue of San Isidoro, and the Sacrifice of Abraham, a work of the 12th centy.

The Gothic ch. has three naves; the pier-shafts are square, with half-columns projecting from each front; the fine Romanesque capitals are formed of groups of children and animals, richly sculptured, and are most interesting. The retablos, choir-seats, and glass in this royal church were destroyed in 1811 by lightning. Shortly afterwards it was bemired and desecrated by Soult's troops; when they departed, it was cleansed of their slime, white-washed, and the pillars and capitals hideously picked out in white and buff. The high altar shares with *Lugo* the rare privilege of having the Host, the Incarnate Deity, always visible, or *manifestado*: the effect at night, when all is lighted up, with figures of angels kneeling at the side, is very striking. This **Capilla Mayor**, of later date, was erected in 1513 by Juan de Badajoz, replacing the former romanescque presbytery, formed of three rounded apses. Ask to see the two fine reliquaries which are locked up behind the high altar; one is of ivory, and the other is of enamel, date, 12th centy. In the chapel de los **Quiñones**, to the l. of the presbytery, are several shrines and artistic objects; among them the splendid agate chalice, mounted in gold, and set with uncut precious stones, among which there are several *intagli*. The following inscription is on the foot, "Vrraca Fredinad in nomine Dni." This chalice was a gift of D^a. Urraca, 12th centy.;* a gold chalice of the 15th centy.; a fine silver processional cross, 1 yard high. The interesting cross of ivory given by D^a. Sancha, was removed in 1868 to the Museo Arqueológico at Madrid. In the sacristy there is a fine enamel, a good picture on panel, of the

* San Isidoro must not be confounded with San Isidro, the patron of Madrid, and who pointed out the path to the Christians at the victory of las Navas de Tolosa. He is an author with whom none can dispense who wish to understand the condition of Spain and the state of knowledge under the Goths, a period which many persons have been pleased to term the dark age. He was archbishop of Seville from A.D. 600 to 636, and the Pliny, the Bede, the encyclopedist of his age. His '*Origines*,' in twenty books, were long the storehouse of information. Dante places him in the 4th heaven, "*Pardentespiro d'Isidoro*" (Par. x. 131). "Isidre that was so wyse," says our Adam Davie, writing in the year 1312. The edition of Du Breul, 1 vol., folio, Cologne, 1617, is more convenient than that (certainly more splendid one) which was edited at Rome by Arevalo, in 7 vols. quarto, 1797.

† Those who wish to know more about San Isidoro should consult his '*Vida*,' written by José Manzano, Salamanca, 1732, and, for his countless miracles, "*Los Milagros de San Isidoro*," composed in Latin by the Bishop of Tuy, and translated by Juan Robles, Salamanca, 1525. This is the sort of knowledge which that eminent university particularly disseminated.

* For full details concerning this chalice, consult Villanueva, '*Viage*,' "*Monumentos Arquitectónicos de España*," plates.

school of Memling, and a triptych, representing the Coronation of the Virgin.

The precious silver *reja*, and nearly all the plate of San Isidoro's tomb, were stolen by Soult's troops, who also burnt many of the books, of which Morales has preserved a record : fortunately Risco printed many of the earliest deeds, which thus may be termed so many brands rescued from this modern Al-Mánsur's fire. The tomb of the tutelar was originally of pure gold; this was carried off by Alonso* of Aragon, second husband of Queen Urraca : the fragments and the sepulchre deserve special notice. The Camarin was gutted by the invaders, who melted the reliquary, made in 1095, and the enamelled crucifix, the offering of the Infanta Sancha, daughter of Urraca by Don Ramon, her first husband.

This convent became the Escorial or burial-place of the early kings of Leon and Castile. The Panteon is a small low chapel dedicated to Santa Catalina, whose three-quarter bust, in red and blue tinsel, disfigures the altar. On this altar there is a good Flemish painted triptych, of the beginning of the 16th centy. The centre panel represents the Crucifixion of Our Lord. This home of so many kings, queens, and royal personages, was torn to pieces by Soult's soldiery.† The roof, being out of the reach of pollution, remains in the original state. It is specially interest-

* He was the celebrated soldier-king, *el batallador*, a hero, like some modern marshals, of a hundred razzias, and a noted pillager of churches and convents ; after the death of Count Ramon, Urraca became *Reina Proprietaria*, or Queen of Spain in her own right ; as Alonso disputed some claims, a compromise was effected by their marriage, which ended in a separation. Urraca, however ill-used by Hymen, continued devoted to Venus, and died in childbirth of a bastard in 1126 : as there are so many Alonsos and Urracas, these facts may be useful. The best book on the queens and royal concubines of Spain is '*Las Memorias de las Reynas Católicas*,' by Florez, 2 vols., Mad., 1761. It was rendered into English by Miss Pardoe.

† The curious in necrology will find a catalogue of the saints, kings, queens, and the rest of the royal family, in Madoz, x. 182. The epitaphs are all printed by Risco (ii. 148).

ing on account of the remarkable paintings with which the groining is covered. They were painted circa 1180-1240, and are rich in decoration and in the painting of figures and subjects. They represent passages from the Life of Our Lord and the Apostles ; the signs of the zodiac and months of the year. Several of the months and figures are inscribed, and are undoubtedly the most important early frescoes which are to be met with in Spain. The Panteon is now railed off from the cloisters by substantial iron railings erected in 1868 ; the remains of the royal bodies, which have been knocking about since their desecration by the French, having been decently arranged, and inscriptions with their names put upon them. In a chapel to the north in the cloister of San Isidoro some interesting frescoes have appeared which had been concealed under whitewash. The chapel itself is of the 12th century. On one side two figures dressed as bishops are visible ; a little further on, a church upon which an angel places a cross. On the other side are the remains of a fresco representing the Last Judgment. To the W. of the entrance the traveller ascends a staircase to the once splendid library, a noble lofty room, now much out of repair ; the books were once among the most curious in Spain. There were about 900 MSS. of the 7th and 8th centuries, of which the majority were burnt by Soult, who, having routed Romana, entered and sacked Leon, Dec. 21, 1808. Ask to see the Bibles and breviaries. Obs. the fine illuminated Bible : at the end is the following inscription : "Conscriptus est hic codex a notario sanctioni prbro xiii, Klds IIs era DCCCCLXVIII." Obs. the remains of mural paintings of the Florentine School in the room called *Cuarto de Da. Sancha*, near the library. Next visit the

Convent of San Marcos de Leon, an admirable specimen of plateresque work, once so richly endowed, and whose abbot was mitred. It is situated outside the town, close to the bridge

over the *Bernesga*, and near the railway station. This convent was founded in 1168 for the knights of Santiago, and here Suero Rodriguez professed; it was rebuilt in 1514-49 by Juan de Badajoz, and is certainly his masterpiece. The edifice, one of the finest in Spain, left incomplete, and now empty and never likely to be finished, stretches to the l., a noble Berruguete pile, of most beautiful stone; the façade is magnificent: observe the medallions and plateresque work; the work of Oroyes and Guillermo Doncel. The friezes and festooning are similar to Raphael's Loggie. Obs. the medallions under the tower frieze, with projecting busts, historical and mythological. Over the door is an ancient figure of Santiago on horseback, and above it a clumsy modern construction by Martin de Suinava, 1715-19, whose Fame blowing a Trumpet adds very little to his. In one of the rooms there is a splendid carved cedar roof 60 ft. by 24. Obs., on entering the church, composed of one nave, with arcades in the transept, a circular arch, and a door fringed with rich Gothic niche-work; the upper part is unfinished; the royal arms placed between two heralds are of the time of Charles V. The *silleria del coro*, originally a fine work, by Guillermo Doncel, carved in 1537-42, was repaired in 1723, an epoch fatal to the fine arts of Leon. The sacristy has a lofty groined roof, and three elegant windows, divided by a central pillaret. In the cloister the cell is pointed out where Quevedo was confined from 1639 to 1648, for writing against Olivares. This building was used by the Jesuits as a Seminary until the revolution of 1868, when they were expelled from Spain. It is occupied now by Escolapios, and is used as a Museo Provincial; in order to see it apply to the *custode*, who lives in a house to the right of the building. This collection contains fragments of sculptures from different convents, and a great number of Roman inscriptions. Obs. especially over the fireplace a remarkable bas-relief in plaster of Moorish tracery, technically interest-

ing as showing the manner employed by Moorish artists. The minor churches are hardly worth a visit, except *Santa Maria del Mercado*, which is composed of three lofty naves, with windows supported on Romanesque pillars. The capitals are interesting. In the sacristy there are two processional crosses, one of silver of the 16th century and the other rock crystal of the 17th.

§ 5. OLD HOUSES.

Returning to the town by the Plaza del Rastro, and the Plazuela de Santo Domingo, we visit the Casa Solar of Alonso Perez de Guzman, *el Bueno*, situated at the N.E. corner of the Plaza San Marcelo. This palace of the "good soldier," who was born here Jan. 24, 1256, was once a noble building, as its *patio* and the profusion of iron railings and balconies still show. It has been now bought by the Diputacion Provincial. Near it is the house of *Villasinda*, which is also in the same plateresque style. The house 42, Calle de la Rua, has a fine porch and artesonado, painted ceiling, and an interesting kitchen ornamented with bas-reliefs. Obs. also on this *plaza*, part of the old wall, the fountain, and the Doric and Ionic Casa de Ayuntamiento, situated on the W. side; it was built in 1585 by Juan de Ribera: close to it remark the parish church and the Santo Hospital.

Near the Plaza de San Marcelo is the church of the same name. It contains on the high altar four silver caskets, and in the sacristy some splendid embroidered vestments of the 16th century. Close to the old southern wall is the Casa de los Condes; it occupies the whole W. side of the Plazuela del Conde. This palace of the Lunas was sacked by the French. Obs. the tower, and at the entrance a circular arch and a singular window, with four antique columns; the fine *patio* was never finished, and probably never will be; the natives say that Queen Urraca lived in this palace. At the Cuartel there are several rooms with artesonado ceilings,

and remains of paintings representing castles and lions. The **Plaza Mayor** is a handsome regular square, with the *consistorio* on the W. side; this spacious market-place should be visited early in the morning by lovers of picturesque costume and natural history. *Leon* has several gates, of which the northern, *la del Castillo*, rebuilt in 1759, with a painted statue of Pelayus, serves as a prison. Some second-rate pictures, and a provincial library, the sweepings of sequestered convents, are open to the public in the *Santa Catalina*. Dn. Casimiro Alonso, Calle Nueva, has antiquities which he is ready to show to amateurs.

§ 6. EXCURSIONS.

To *San Miguel de Escalada*, 13 miles from Leon. No artist should fail to visit this beautiful church. The road is not fit for carriages, but horses and a guide can easily be procured at the hotel.

The traveller must leave Leon by the Madrid road. At about 6½ m. he will arrive at the village of *Villarente* situated on the right bank of the river Porma. After crossing the bridge at kilometre III a cross-road leads to *San Miguel*, which is situated at the base of a hill on which are the ruins of *Lancia*. Ask at the house of the Cura of *San Miguel* for permission to visit the church.

This remarkable building was built by monks who had been expelled from Cordova. It was consecrated in 913 by Bishop Gennadio, reigning King Garcia and Queen Muniadona. It consists of three naves divided by perfect horseshoe arches, similar to those of the mosque at Cordova, and *Cristo de la Luz* of Toledo. The capitals are identical to those of Toledo. The windows are small and narrow, and the Moorish tracery of one of them remains. Over the horseshoe entrance to the porch is a tablet dated 1050, with the names of King Ferdinand and D^{na}. Sancha, and several bishops.

An *agímez* Moorish window still remains in the tower, and under it

a doorway covered with Byzantine sculptures, and inscription xiii. kls. sept. 6. obiit Maria Didaci soror nostra.

In a ruined recess in the porch are several sepulchres, and a number of fragments of sculpture which belonged to different parts of the church.

The excursion may be lengthened by visiting *Santa Oloja de Eslonza*, a fine church of the 15th centy., the nunnery of *Gradefes*, a good roman-*esque* church, and the Convent of *Sandoval*.

It may be done in this way in two days, sleeping at some house in one of the villages on the road.

From Leon to *Eslonza* 10 m., from there to *S. Miguel* 4 m.—to *Gradefes* 6 m.—to *Sandoval* 12 m.; passing by *Mancilla de las Mulas*, with its ancient walls, to Leon 8 m.

For route to Oviedo, see Rte. 47.

ROUTE 46.

LEON TO ASTORGA AND LUGO [THE VIERZO]. RAIL AND DILIGENCE. 131 m.

The rly., which is in construction to *La Coruña*, was opened as far as *Ponferrada* in Dec. 1881 (55 m.). Two trains daily in 4 hrs.; one only of these is in correspondence with the *Correo Diligencia*, which starts daily for Lugo and *La Coruña*. See 'Indicador.'

Leaving Leon, observe to the l. of the line the very English-looking hedge-rows. Soon this cultivated scene changes for a treeless plain.

6 m. *Quintana Stat.* Pop. 1790.

6 m. *Villadangos Stat.* Pop. 865. The rly. again enters a more fertile

district, watered by the Orbigo, which—nearing the next stat.—is crossed by a handsome iron bridge.

9 m. **Veguellina** Stat., pop. 865. The country around is flat and uninteresting. In ancient days this was a much frequented route for pilgrims upon their way to and from Santiago: a bridge in the immediate neighbourhood was chosen, as a true “Knight’s Bridge,” by Suero de Quiñones and 9 other *Caballeros andantes*, at which to defy all passengers, on their way to the great jubilee feast of Santiago, to a gentle Pass of Honour. For 30 days (commencing July 10th, 1434) did these valiant knights challenge all passers-by, in order that Suero might become entitled to remove an iron link which he wore round his neck every Thursday in token of his captivity to his mistress. The conditions upon which Juan II. allowed this passage of arms to take place were as follows:—300 lances were to be broken; any lady who came without a cavalier ready to do battle for her forfeited her right-hand glove, and any knight who declined the combat forfeited his sword and right-foot spur. Suero excepted his own lady—“cuyo yo soy.” 78 combatants appeared; 727 courses were run; 177 lances were broken; one Aragonese knight was killed, and 11 others wounded, with whose cure Suero charged himself. The arms were Italian, the mottoes French. Suero’s sword is preserved in the Armeria at Madrid, No. 1917. He proved victorious, and his link was removed by heralds with great solemnity.

3½ m. **Astorga** Stat.—*Inn*: No good inn. Casa de Huespedes, La Andaluza, Casa de Pochas.

Café.—In the Calle Botelleria.

Photographs, of Señor Rodriguez, No. 12, Plazuela San Francisco.

Astorga—Asturica Augusta of the Romans, and described as a “magnificent city” by Pliny (N.H. iii. 3)—is now a decayed old place. Pop. 4749. The bishopric, founded in 747 by Don Alonso el Catolico, is suffragan to Valladolid; the town bears for arms a

branch of oak, indicative of strength.* Humboldt considers *Astorga* to be a vernacular Iberian name, and derived from *Asta*, “a rock, a rock-built place,” e.g. *Astures*, *Astaba*, *Astigi*. The Spaniards, finding in Sil. Italicus (iii. 334) that one *Astyr*, son of Memnon, fled to Spain, consider him the founder of *Asturica*. Seen from the outside, Astorga has a venerable imposing appearance, with its singular walls and infinite semicircular towers, which do not rise higher than the level of the wall; like Coria and Lugo, it gives a perfect idea of a Spanish city fortified by the Romans, of which so few specimens remain, since most were dismantled by Witiza: these walls are in part pulled down, however. Two Roman tombs and inscriptions have been built into them, as mere handy materials, near the Puerta de Hierro. Being so near the mountains, the rivers *de Pocos* and *Tuerto* occasionally overflow, causing frightful ravages.

Astorga ranks as a grandee, for many Spanish cities and corporations have *personal* rank. It gives the title of Marquis to the Osorio family.

The **Gothic Cathedral** was founded, 16th August, 1471, on the site of one more ancient. The design is in the latest Gothic, whilst much of the detail is Renaissance in character. One tower—that to the S.E.—and the S. façade, are built of a warm-coloured reddish stone, the other tower (never yet completed), and the rest of the edifice, is built of a grey-coloured stone. Obs. the elaborately carved S. doorway, and a quaint weathercock at the N.W. corner, being the statue of *Pedro Mato*, a celebrated Maragato, carved in wood, and painted and modelled in the peculiar costume of his clan. Entering the cathedral, obs. the effect produced by the fine colour of the early Renaissance windows. The two lateral aisles are lower than the central one; the E. end is finished with three parallel apses; the nave is seven bays in length, with towers projecting along the aisles

* The local histories are ‘Fundacion, Nombrés y Armas,’ &c., Pedro de Junco, 4te., Mad., 1634, and Pamplona, 1639; and a poor book, ‘Historia de Astorga,’ 8vo., Valladolid, 1840.

at the S.W. and S.E. corners, and chapels opening into the aisles between the buttresses. As evidence of the late character of the work, obs. the arch mouldings, which interpenetrate those of the columns, there being no capitals, the columns themselves being modelled like bundles of reeds. Obs. the gilt *Reja* and the finely-carved *Silleria del Coro*, in the style of Rodrigo Aleman. The organ is finely carved in the Renaissance style. The far-famed *Retablo* is by Gaspar Becerra, who was born at Baeza in 1520, studied under Michael Angelo in Italy, and was patronised by Philip II.; his finest works are in the Castiles and centre of Spain. This *retablo*, executed in 1569, is perhaps his masterpiece. Divided into three parts, the framework of the under storey is supported by Berruguete pillars; the second tier has fluted columns and enriched bases; the third has pilasters in black and gold. The carvings represent subjects from the life of the Saviour and Virgin; obs., especially, the Pieta, the Ascension, and Coronation of the Virgin, and the fine recumbent females and Michael Angelesque "Charity." These grand carvings are very Florentine and muscular, but have been painted and loaded with varnish in a most atrocious manner.

Visit next the ruins of the once fine palace of the Osorio family, which was destroyed in April, 1810, by the French, commanded by Junot: only two turrets, and the gateway ornamented by armorial shields, remain. A portion of the library fortunately escaped the French camp-fires, and now belongs to the Society of Advocates in Edinburgh.

The house of the Moreno family, in which Moore lodged, is in the immediate neighbourhood. Next, walk along the wall in an easterly direction to the *Paseo Nuevo*, laid out in 1856, and planted with rose-trees. Obs. the ancient Gothic inscriptions, and others, of the third and fourth centuries, which have been embedded in the wall at various points.

In the picturesque *Plaza de la Con-*

stitucion, obs. the quaint town-hall of the 17th century, through the centre of which an archway opens and connects one of the principal streets with the square. Obs. the bells hung in picturesque slated turrets in the roof, and the great bell of all, which is placed immediately above the archway, upon which the hours of the municipal clock are struck by two painted figures of wood—male and female—costumed in the picturesque dress of the Maragato and the Maragata.

The streets of Astorga have a deserted look, the shops are miserable except those in which are sold the chocolate and *mantecadas* (small square cakes), for which Astorga is so renowned. The local jewellery is curious and interesting. The earrings are very remarkable, quite primitive in style. Ask to see one of the necklaces worn by the Maragatas, and the reliquaries which are hung from them. The top of the perfect Roman walls is a pleasant and favourite *paseo*, from whence the well-cultivated plain around and the snow-capped distant mountains can be seen to great advantage.

Astorga is the capital of *La Maragateria*, or the country of the *Maragatos*, which is about 13 m. square. It contains 36 villages—*San Roman*, near *Bañeza*, being one of the best. The unamalgamating Maragatos, like the Jews and gipsies, live exclusively among their own people, preserving their primeval costume and customs, and never marrying out of their own tribe. The women, who remain at home, do all the work in house and field, while their undomestic nomad husbands are always out and about. Almost all are *ordinarios*, or carriers; their honesty and industry are proverbial.

The whole tribe assembles twice a year at Astorga, at the feasts of Corpus and the Ascension, when they dance *El Cañizo*, beginning at 2 o'clock in the afternoon, and ending precisely at 3. If any one not a *Maragato* joins, they all leave off immediately. This dance, as well as their marriage ceremonies, is very peculiar.

The origin of the *Maragatos* is

doubtful. Some derived the name from *Mauri Capti*, Moors taken in battle, and certainly the Moors and Moriscoes were the great carriers of Spain. *Arrieros*—*arre* Arabicè, *gee up*—indeed, most words relating to the barb and carrier-caravan craft are Arabic, and prove whence the system and science were derived by the Spaniards. Thus purely Arabic are the names of animals, *Recua*, *Jaca*, *Acemil*, *Alfana*, *Alhamel*, *Almifor*; their colours and qualities, *Alazan*, *Lozano*, *Zaino*, *Haron*, *Haragan*, *Rodado*; their helpers, instruments, burdens, and language, *Zagal*, *Albeitar*, *Alforjas*, *Telliz*, *Fardo*, *Forrage* (forage), *Zalea*, *Atahorre*, *Grupa*, *Acial*, *Albarda*, *Almohaza*, *Jamuga*, *Atahona*, *Guiar*, *Arre*, *Anda*, &c.

The *Maragatos* are celebrated for their fine beasts of burden: indeed, the mules of this province are equally renowned as are those of Galicia. The *Maragatos* take precedence on the road: they are the lords of the highway, being the channels of commerce in those parts where mules and asses represent railway luggage-trains. They know and feel their importance, and that they are the rule, and the traveller for mere pleasure is the exception. However picturesque the scene, it is no joke meeting a *recua* of laden *acemilas* in a narrow road, especially with a precipice on one side—*cosa de España*. The *Maragatos* seldom give way, and their mules keep doggedly on, and as the *tercios* or baggage projects on each side, like the paddles of a steamer, they sweep the whole path.

From Astorga the rly. continues through an uninteresting country to

8 m. *Vega* Stat. Pop. 1348.

2 m. *Brañuelas* Stat. Buffet. Pop. 200.

7½ m. *La Granja* Stat.

5 m. *Torre* Stat.

5½ m. *Bembibre* Stat. Pop. 3096. This picturesque vill. lies with its old castle upon the trout-streams *Noceda* and *Boeza*, which fertilize the surrounding district. The road afterward passes

through the village of *San Ramon de Bembibre* to

5½ m. *San Miguel*.

6½ m. *Ponferrada* Stat. Pop. 6662. *Interamnium Flavium* of the Romans. A very humble *Inn*, *Casa de la Vizcaina*; but ¼ m. from the town is the large new medicinal-water establishment with 20 good bedrooms. This ancient town, so called from its bridge (*Pons-ferrata*), which was built in the 11th centy. for the accommodation of the pilgrims to *Santiago*, occupies a strong position near the confluence of the rivers *Sil* and *Boeza*. Visit its *Ch. of Santa Maria de la Encina*; its miraculous image of the Virgin was found in an oak, and hence the ch. is called *Nuestra Señora de la Encina*. Notice an excellently-carved *Magdalen* by *Gregorio Hernandez*. A splendid old *Knights Templars'* castle, to which military order the town originally belonged, above the town, is worthy of a visit; it is remarkable as giving in one building good examples of different architectures, from Roman to *Plateresque*.

The *Paseo de la Cruz* is a pleasant promenade, shaded by trees. The adjoining villages of *Otero* and *la Puebla* are connected with *Ponferrada* by bridges. At the beautiful village of *Dehesas*, 2 miles off, there is good fishing in the *Sil*.

N.B. *Ponferrada* is a good starting-point for excursions in the *Vierzo*. See *Villafranca*.

Continuing our journey in the diligence to *Lugo*, we next pass the village of

5 m. *Cacabelos*. Pop. 2187. Here the country is less mountainous and interesting.

4½ m. *Villafranca del Bierzo*. *Inns*: *Posada Pelegrina*, clean and comfortable; *Parador de San Antonio*, clean, good food, capital trout. Pop. 4417. This truly Swiss-like and picturesque town is placed as in a funnel of mountains, with cottages, convents, vines, and balconies, and painter-like bridges hanging over the trout streams of the *Burbia* and *Valcarce*. At the entrance,

the large square fortress palace, with round towers at the corner, which belonged to the *Alva* family, is now a prison.

This town, formerly the halting-place of the French pilgrims bound to Santiago, was hence called *Villa Francorum*. Given to a brotherhood of monks from Cluny, the name of the present *Colegiata* retains the origin in the corrupted *Nuestra Señora de Cruogo*, or *Cluniego*.

The enormous Franciscan convent which overlooks the town on the rt. was founded to expiate his proportionate crimes by Don Pedro de Toledo, the Viceroy of Naples, who, aided by Paul III., tried to introduce the Inquisition. The populace, in profane joy at this persecutor's death, exclaimed, "He has descended into hell for our salvation." He bequeathed to the monks his fine library of Greek manuscripts, lost for ever when the village was sacked in 1810.

This is an excellent starting-point from which to make excursions into *El Vierzo* (corrupted from the Roman *Bergidum*), which is one of the most interesting nooks in the whole of the Peninsula, although all but unknown to the English sportsman, angler, antiquarian, and artist. The traveller should visit this district from June to September: engage a local guide and attend to the provend. There are no inns, but the guide will procure the best quarters obtainable.*

The *Vierzo* extends about 32 m. W. to E., by 25 m. N. to S. In the vicinity of the lofty mountains the winters are long and exceedingly cold, but the summer and autumnal months are delicious. The great Asturian chain of alps slopes from *Leitariegos* to the S.W., parting into two offshoots; that of *El Puerto de Rabanal* and *Fuencebadon* (*Fons Sabatonis*) constitute the E. barrier, and the other, running by the *Puertos de Cebrero* and

Aguiar, forms the frontier; while to the S. the chains of the *Sierras de Segundera*, *Sanabria*, and *Cabrera* complete the base of the triangle: thus hemmed in by a natural circumvallation, this simple valley of *Rasselas* must be descended into from whatever side it be approached. This valley, or rather crater, was doubtless once a vast lake, the waters of which have burst a way out through the narrow gorge of the *Sil* by *Val de Orras*.

The central portion is a perfect paradise, where *Ceres* and *Bacchus*, *Flora* and *Pomona* might dwell together: this portion is bounded E. and S. by the *rio Sil* and W. by the rivers *Cua* and *Burbia*.

The crystal streams which rise in the snow-clad *sierras* descend into lochs, and feed these rivers, which teem with trout and other fish, whilst the woods and aromatic wastes abound in game (*caza mayor y menor*) of all kinds. Here grow hay, turnips, and potatoes, rare productions in the *tierras calientes*; while the verdurous meadows and thyme-clad hills afford pasture for flocks of sheep, to tend which is one great occupation of the simple primitive natives. This fertile and beautiful valley, shut out, as it were, from the world, attracted the notice of the recluse of the 7th centy., who here found nature enthroned in loneliness, whilst the hermit's simple fare—water and herbs—was abundant. Accordingly the *Vierzo* became a *Thebais*, and rivalled the holiest districts of Palestine in the number of its sanctuaries and saints, which, says *Florez* ('Esp. Sag.', xvi. 26), God alone, who can count the stars of heaven, could enumerate. The first founder, A.D. 606, was *San Fructuoso*, the son of the count or petty sovereign of *El Vierzo*,—a sheikh shepherd, whose wealth consisted in herds and sheep; his heir preferred flocks of holy monks. Having surrendered his worldly goods, he settled in the *Puerto de Rabanal*, and founded the convent of *Compludo*, situated at the foot of *Monte Foncebadon*, near the source of the *rio Molina*. The fame of his sanctity, and the number of his miracles, attracted so many disciples, that *Fruc-*

* Consult for ecclesiological details, Southey (*Letters*, i. 105; '*Viaje de Morales*,' fol., Madrid, 1765; and '*España Sagrada*,' vols. xiv. xv. xvi., with their maps (of bishopric of Astorga), by Manuel Sutil, and (of Orense) by Joseph Cornide.

tuoso, to escape the pressure from without, retired from one cave to another, and once was nearly killed, having been mistaken for a wild beast by a hunter. His biography was written by Valerio, one of his disciples. At the Moorish invasion these Christian valleys were ravaged, the monks dispersed, and their edifices destroyed; but the *religio loci* was indestructible, and when the Gothic kingdom grew in strength, a second founder arose about 890 in the person of San Gennadio. The infinite number of early monasteries is referred to in the 'Esp. Sag.,' xvi. Some of them have crumbled away from sheer age, others have been converted into parish churches for their respective hamlets, and many were burnt by the invaders.

To the military man the **Vierzo** is interesting as being the line by which Soult retreated in 1809, after he was so signally surprised and so soundly beaten at **Oporto** by the Duke.

Convents and Excursions in the Vierzo.

Although Villafranca is the most central point from which to start upon a walking or riding tour, yet **Ponferrada**, **Puebla de Sanabria**, and **Puente de Domingo Florez** form also equally convenient starting-points, the above named towns being placed respectively around the circle within which these monasteries and trout-streams are enclosed. The chief monasteries are the following, viz., **Santiago de Peñalva** and **Carracedo el Real**. The best trout-streams are the **Tera**, **Eria**, **Tuerto**, and **Orbigo**—tributaries of the **Esla**—and the **Cabrera**, **Burbia**, and **Cua**—tributaries of the **Sil**.

(1) The artist should by no means omit to make an excursion when at **Ponferrada** to the highly interesting sites of **San Fructuoso** and **San Gennadio**, early monasteries. **Santiago de Peñalva** is one of the earliest monasteries in Spain. This excursion takes 3 days. Leave **Ponferrada** early with horses or mules and a local guide. After crossing the river **Boeza**, an hour's riding will bring the traveller to **Molina**, a village placed on the river

of the same name, a tributary of the **Boeza**, which flows from the **Puerto de Rabanal**. From there the mountains are ascended by a bridle-road used by the **Maragato** carriers from **Ponferrada** to **Madrid**. This leads to a steep path to the river **Molina**, which divides itself into two streams flowing into the valley, between which is the spur of the **Puerto de Rabanal**. Shortly after the village of **Compludo** is reached, most delightfully situated at the entrance of a narrow plain watered by a stream and shaded by fine walnut-trees. The only thing which remains of the monastery is the **Church**, an unpretending building with a handsome roof in the chancel—late Gothic. Leaving **Compludo** by a steep path to the ridge of the mountains on the N. side, the views from which are superb, **Espinosa** is reached. It was formerly the site of an ancient monastery; the only thing which now remains is the **Romanesque tower** in the church. From there to **San Cristobal**, Pop. 1725, where rough accommodation may be found to pass the night. Start early next morning over fine heath-clad mountains, from which the river **Ora** flows through a valley S. to N., to the village of **Peñalva**. Outside the church is unpretending. It was built circa A.D. 931–951 by Bishop **Salamon** to enclose the saint's mortal remains. This edifice is mentioned in documents of 1078–1163, and was found perfect by **Florez** in the 18th centy. The plan and description he gives are, however, inaccurate. (For further details, consult the 'Gentleman's Magazine,' Feb. 1865.) This interesting church is an oblong building, 40 ft. long by 20 ft. wide, divided into a nave and chancel of nearly equal dimensions by a horse-shoe arch, supported on marble pillars projecting from the side walls, over which a wall is carried to the roof, pierced near the top by an opening with another horse-shoe arch. The roof of the nave is a round vault, the chancel rises to a square lantern, the wooden roof of which is flat, and shows traces of colour. The windows throughout the building are small square holes; the main entrance to the south of the

nave is formed by two horseshoe arches, supported by marble pillars; one stands in the middle: the whole is supported inside by a larger arch of the same shape. At E. and W. there is a semicircular apse with a dome. All the pillars inside are of marble with ornamented capitals. The eastern apse contains the high altar—that to the W. plain stone slabs, the tombs of San Gennadio and San Urban. One of the jambs of the N. door has an inscription to an Abbot Esteban, A.D. 1132. Another inscription near the main entrance runs thus: “IN ERA CXLIII. POST MILLESIMAM ET VII IDUS MARTIAS CONSECRATA EST HÆC ECCLESIA IN HONOREM SANCTI JACOBI APOSTOLI ET PLURIMORUM. A.D. 1105.” The date given renders it evident that the church must have been reconsecrated at that date. **Santiago de Peñalva** is one of the rare specimens of a Christian church built originally in pure Moorish style. It is coeval with the sanctuary of the Mosque at Cordova, and not of it.

Half an hour's walk from the church is the cave Cueva del Silencio, where San Gennadio retired during Lent; on the 25th of May it is much resorted to by peasants from all parts of the Vierzo.

From **Peñalva** continue 4 miles north through forests amidst splendid scenery to **San Pedro de Montes**, the second retreat of San Fructuoso. This village is beautifully situated by a gorge which descends the valley, from beneath the heights of the **Sierra de Aguiana**. The monastery is in ruins. The church Romanesque. Here San Gennadio died, and bequeathed to the convent his curious library. Morales saw some of the books ('*Viaje*,' 173), but they had then been much injured. Above **San Pedro**, on the mountain, is a chapel consecrated to the Virgin, to which many resort on the 15th of August. From **Montes**, descending to the Ora by a lovely valley through vineyards, **Ponferrada** is reached—a ride of about 9 miles.

(2) An excursion may also be made on the rt. bank of the Sil to the Royal Cistercian monastery of **Carracedo**, on the l. bank of the Cua. Founded in

990 by Bermudo II. for the place of his sepulture, it was restored in 1138 by Sancha, daughter of Queen Urraca. Although sadly out of repair, it preserves still remains of great interest, such as the remains of the original doorway, upon which is represented the figure of Christ and emblems of the Evangelists, and on each side two interesting statues of Abad Florencio and the Emperor Alfonso VII. The Sala capitular is interesting, and part of the convent, which is said to have been the royal palace. The whole building is Romanesque architecture of the 12th centy. The archives were burnt during the French invasion, and the library was numerous before the monks, as Morales tells us ('*Viaje*,' 170), had given them away for old parchment.

(3) Take a local guide and make your way to **Puebla de Sanabria**. Pop. 1240, a two days' journey (about 50 m.) across the mountains by San Cristobal, Pop. 1433, above which are magnificent views of the Vierzo and Asturian chain, extending from the Galician mountains to the Picos de Europa. Thence to Truela, a poor mountain hamlet with a miserable taverna, where, however, bacon, eggs, and wine may be obtained. From Truela a rough and steep path across the sierra descends to Donei, 8 m. from Sanabria. From Puebla de Sanabria ascend the Tera to the **Lago de Castañada**, distant about 8½ m., the reservoir of that sweet river, which, rising in the mountains behind, near the **Portillo**, after flowing about 7 m. into its charming *cueva*, falls into the lake, hemmed in by a horseshoe of hills; these are the spurs of the slaty and often snow-clad **Segundera**, whose reflected outlines bathe themselves in the clear water. This crystal loch, like the filled crater of a volcano, is about 4 m. round, and of unknown depth. The trout are noble in size, inexhaustible in number, and when in season pink as chars. A boat and an attendant may be hired at the prettily placed village (Pop. 300). A castle, built by way of fishing-box for the old Counts of Benavente, on an island,

has been repaired by the present Duke of Osuna. The Bernardine monastery, founded in 952, and accidentally burnt, was well placed with a warm S.E. aspect on the mountain slopes.

From the **Puebla de Sanabria** to **Astorga** is 44 m.; attend to the provend: the scenery is wild and grand, and the rivers beautiful. Return to **Remesal**, 3 m., and thence by **Carbajal de la Encomienda**, 6½ m., to **Muelas**, in a plain near which are some iron-mines and wild shooting; then cross a ridge to **Castro Contrigo**, 10 m. (Pop. 739), placed under the snowy **Telado** and **Peña Negra**, and on the picturesque and piscatorial **Eria**.

From the **Puebla de Sanabria** the lover of sweet-aired highlands may cross the **Sierra** to **Puente de Domingo Flores** by **Vigo**, ascend the **Vega de Tera** to the **Portillo**, keep then to the l. to the **Fuente de los Gallegos**, and thence to **Campo-Romo**, descending by **San Pedro de Trones** to the bridge over the **Cabrera**. This village, a good fishing-quarter, lies under the **Campo de Brana**, near the confluence of the **Cabrera** and **Sil**; the former comes down from the ridge of the **Cabrera**, a district divided into *alta y baja*, whence the waters part, flowing E. and W. Thus the **Eria** descends in a contrary direction to the **Cabrera**. The whole of the **Cabrera** may be fished up, turning at its bend near **Robledo** up to the reservoir lake at **La Bana**.

There are several routes E. from the **Puente de Domingo**, Pop. 1781; first either follow the rt. bank of the **Cabrera** to **Lavilla**, and then ascend the **Cuesta de Llamas** to **Odollo**, and so on to **Castrillo** and **Corporales**, descending by **Truchas** (the name tells its produce) to **Quintanilla** and **El Villar**; then crossing the **Eria** ascend to **Torneros**, whence either proceed N. to **Astorga** or W. to **La Bañeza**. From **El Villar** the angler might fish down the charming **Eria**, keeping on the l. bank to see the monastery of **San Esteban de Nogales**. Or on leaving **El Puente de Domingo** the **Cabrera** may be crossed and the ascent gained to **Robledo sobre Castro**, and thence up to **Piedrafitá**, descending to **Lomba** and reascending

to the beautiful **Portillo de la Baña**, and thence to **La Bana**, and over the **Cabrera** ridge to **Truchas** and **Castro Contrigo**.

(4) Other excursions are to be made from **El Puente de Domingo**; first to the W.: cross the bridge over the **Cabrera**, and then pass the arrowy **Sil** to the rt. at **Puente Nuevo**; go on to the **Barco de Valdeorras**, 6½ m., where the kingdom of **Galicia** begins; hence 6½ m. more to **La Rua**, a village of some 300 souls. The bridge over the **Sil** is of Roman foundation, and is termed **Cigarrosa**, a corruption of **Sigurra**, the ancient town which once stood here. Quitting now the road to **Orense**, make for **San Miguel de Monte Furado**, the "pierced hill," which lies about 8 m. on the r. bank of the **Sil**. The mountain rock by which the course of the river was impeded, called by the Romans **Mons Lavicus**, was dedicated to **Jupiter**, as an inscription on it recorded. It is tunnelled through for the space of some 300 yards, a work of uncertain object, and wrought, some imagine, for the purpose of draining the upper country, while others deem it a shaft cut by miners in search of gold.* To this day diminutive nuggets are found in the rude washings, not diggings, of amphibious pauper gold-fishers. The **Sil**, an ancient and common name for rivers (**Hirt. B.A.** 57), is derived from **Silex**, the flints of their beds.

The Roman road crossed the **Sil** at **Cigarrosa** and continued to **Laraco**; the windings and elbow turns are called **los Codos de Ladoco**, a corruption, according to **Molina**, of **Navico**, whence **Larouco**.

Leaving **Villafranca del Bierzo**, the diligence-road traverses a broken country: presently obs. the ruins of two old castles, formerly belonging to the **Templars**, which crown the summits of two hills.

7½ m. **Ruitelan**. This hamlet is situated in the **Valle de Valcarce**, and at the foot of the **Aldine** pass **el Puerto de Piedrafitá**, which scales the mountain-

* Consult 'Esp. Sag.', xv. 63; **Morales**, 'Anti' 16; **Molina**, 14.

barrier of Galicia. The **Burbia** to the l. forms the perfection of a trout-stream, and a pleasant, brawling companion to the dusty highway. The summit-level of the pass of **El Puerto** (3350 ft. above the sea) is now reached, and the road descends to the village of

17½ m. **Santa Maria de Nogales**. Pop. 4595. Here girls await the diligence with tumblers of delicious new milk and glasses of water.

The ascent commences again and continues to **Santa Isabel**, where the slate-roofs are kept down from the occasional hurricanes by heavy stones. The grand limestone road now winds up the heights, with tremendous precipices to the rt. and a mountain stream in the valley below; all around the grey rocks are clothed with the cistus and the heath. Soon the fine bridge of **Corcul** is approached, and then crossed; it spans with its three arches a terrific ravine; its creamy-coloured masonry is worthy of the Romans. Here during Moore's retreat the English engineers failed from want of tools in mining the bridge, which, if done, would have prevented the further pursuit by the French. The English threw 25,000*l.* in dollars down the precipice to the rt. before continuing their retreat.

13 m. **Sobrado de Picato**. The **Rio Tordia** and the **Rio Mera** are crossed. The country now becomes a little tamer and more English in its character. As we descend into the plain the beautiful **Miño** is seen to the l., winding along through pleasant meadows and through the wooded country around **Lugo**. A steep hill is now ascended by a poplar-lined road to **Lugo**. This hill is a rendezvous for beggars, and here the traveller will be pestered by scores of lame, halt, and blind; some make discordant noises upon a fiddle or a flute, others—hoary old vagabonds—have their tattered rags hitched together by huge scallop-shells, and *profess* to be pilgrims on their way to or from the shrine of St. James in **Santiago**. **Lugo** is entered by the **Calle San Roque**, and the diligence draws up for ¾ hr.'s bait at the **Fonda** in the **Plaza**.

11 m. **Lugo Stat.** (*Inns*: **Fonda de Covos**, **Fonda de Cocina**,—both fair.)

Post Office.—In the **Plaza de Santo Domingo**, close to the hotel.

Bookseller and Publisher.—**Soto Freyre**, **Calle de San Pedro**, No. 31. Here can be obtained many local works.

Lugo (*Lucus Augusti* of the Romans), the most central town in Galicia, is 1930 ft. above the sea-level, and has a Pop. of 18,939.

Lugo is nearly a square, with the corners rounded off. The very interesting **Roman Walls** resemble those of **Astorga**; they are the finest in Spain, being 30 to 40 feet high, and above 20 thick, and are defended by semicircular projecting buttress towers, which do not rise much above the line of circumvallation; many of the curious upper watch storeys were taken down by bungling engineers in the civil wars, on the pretence that they could not stand the firing of the wretched cannon, which luckily never were used, or they assuredly would have burst. But, if the defences are bad, the walk on these walls round the town is good, and here the ivy, a creeper rare in the torrid parts of Spain, mantles the masonry. The oldest portion, with solid Roman granite work, is best seen near the **Puerta del Carmen**.

Lugo, once the metropolitan, is now suffragan to **Santiago**. The see, founded by the Apostle himself, was restored in 734 by **Alonso el Católico**.

The **Cathedral** was built in 1129 by **Don Ramon**, husband of **Queen Urraca**, with the two lateral aisles lower than the central. The exterior was modernised in 1769 by **Julian Sanchez Bort**; the granite façade and statues are heavy; observe in the pediment **Faith** holding the **Hostia**. The tower to the N. has a paltry pigeon-house top and a chiming apparatus of iron, so common in the Netherlands, so rare in Spain. The towers to the S. remain unfinished.

The N. doorway is of the same age as the earliest part of the ch. Obs. the curious design of its iron hinges

and the figure of the Saviour seated in the mythical *Vesica Piscis* in the tympanum, and the Last Supper carved on a pendant below it.

The interior has low arches on each side, with a gallery above, and below rows of confessionals, with the names of especial tutelars over each. The *silleria del coro*, of good walnut carving, is by Francisco de Moure of Orense, 1624. The bishop's seat bears the arms of Alonso Lopez de Gallo, who defrayed the cost. This cathedral is privileged to have the consecrated Host always exposed (*manifestado*), an immemorial right shared only with San Isidoro of Leon; but here the Host is exposed day and night, whilst in San Isidoro it is withdrawn from public view at Ave Maria to be again exposed at day-dawn. The high altar is here enclosed with glass in a tawdry theatrical manner, the painted oval, with angles of white marble and gilt wings, being especially vulgar. Two priests are always in attendance, night and day, at faldstools on either side of the capilla mayor in front of the altar. In reference to this privilege, Galicia bears the *Host* on its shield, and Lugo "two towers supported on lions, and the consecrated wafer in a monstrance." In other Spanish churches the *Hostia* is put away in a tabernacle, except in those great cities which have the privilege of the *cuarenta horas*, or exhibitions of the wafer in different churches for 40 hours, when the same spiritual benefits may be obtained by praying before it, as by an actual pilgrimage to St. Peter's. This spectacle and privilege was first introduced at Valencia in 1697, having been established at Rome in 1592 by Clement VIII. Thus is reversed the custom of the pure primitive Church, which almost concealed the sacramental emblems from all except the initiated. At Lugo the incarnate *Hostia* is always lighted up and manifested in a glass *viril*; one made by Juan d'Arfe was given in 1663 by Bishop Castejon.

The Baldaquino is supported by coloured marble pillars and gilt capital

tals; behind, in a modern circular chapel overcharged with ornament, is a statue of the Virgin Maria *de los ojos grandes*. The ecclesiologist may visit the Church of the Capuchins and the Church of St. Domingo, both of them near the hotel.

Visit the fine arcaded Plaza de la Constitucion, and also the small triangular Plaza del Campo in both of which the artist will observe the picturesque groups at the curious old fountains, and study the varied costume of the peasantry, who here sell their market produce, crouched under huge umbrellas of every colour. Notice how the water is conducted from the ill-contrived spouts into the water-jars, by means of long tin tubes which each one carries in the hand.

The old walls have been rendered available as a broad public walk, which is one of the pleasantest promenades imaginable, in the early morning especially, when the cool wind comes stealing down from the distant sierras.

The river Miño (called by the ancients *Minius* from the vermilion found near it) is the glory, not only of Lugo, but of Galicia. It rises not far from Mondoñedo, and flows S. to Orense and Tuy, forming the boundary on the side of Portugal. The fishing in it and its tributaries is good, especially for salmon, *savalo*, trout, and lampreys; the latter were sent to the epicures of old Rome. In 1791 a project was formed to render the Miño navigable, but nothing was done beyond a *memoria* on paper by Eustaquio Giannini. Some remains of the Roman *Thermæ*, and of a dyke against inundations, testify their former magnificence. The present baths, which have been recently much improved, are placed on the l. bank of the Miño, about 10 minutes' walk outside the gate of Santiago; the season is from June 15 to Sept. 30, when they are beneficial in cutaneous and rheumatic disorders. The pauper patients pay *dos cuartos* for the liberty of immersion, and they lie like pigs or porpoises in the steaming waters among the loose stones. Hard by is a mineral spring which contains nitre and anti-

mony.* In the town, in the Calle de Batitales, was discovered (Sept. 1842) a Roman mosaic pavement, with water emblems, a colossal head, fish, &c., a small part of which can be seen underground at an apothecary's shop. Other mosaics of the same kind may be seen by applying to the porter of the Ayuntamiento.†

Lugo can now be reached from Madrid by the Mad. and Cacerés railway. See "Indicador."

ROUTE 47.

LEON TO OVIEDO, BY BUSDONGO, PAJARES,
AND PUENTE DE LOS FIERROS.

Railway and Diligence. 71½ m.

Leon: Rte. 45.

3 m. Santibañez Stat.

15½ m. La Robla Stat. Pop. 2440. The beautiful trout stream, the Ver-nesga, fills the valley with verdure.

5 m. Pola de Gordon Stat. Pop. 4057.

The defile Puerto de Pajares, the portal of the tremendous mountain wall which divides Asturias from Leon, is now entered. The road is carried along a superb causeway erected at a vast expense. The road ascends through a chaos of rocks pierced here and there by the railway works of the line of Asturias.

6 m. Villamanin Stat. Pop. 1666.

7 m. Busdongo Stat. Pop. 150. Busdongo is a mountain village about 3500 feet above the sea, not a bad stopping-place for a naturalist, who from this may reach the summit of the

Pico de Arvas. Two or three clean rooms and not bad food are found in a little Inn, Fonda del Ferro Carril de Matilla, the second house on the right above the railway station.

The railway between Busdongo and Puente de los Fierros is in construction. Meanwhile the communication is kept up by three diligences, which leave daily on the arrival of the train. The worst of the three conveyances, *La Combinada*, carries the baggage in a separate conveyance and third-class passengers in the Imperial. These diligences take two hours to reach Puente de los Fierros, and three for the return journey. Pillars are placed to mark the road along the Puerto when covered over by wintry snows.

4½ m. Arvas. A miserable hamlet, which contains a very perfect Romanesque church encased in the modern buildings of the monastery to which it is attached, where monks were established to succour passengers as at Mount St. Bernard.

La Perruca, the highest point of the Puerto, 4468 ft. above the sea, is the frontier line between Asturias and Leon, and hence the road descends steeply to

2½ m. Pajares. Posada. Pop. 1328. The country now traversed is of a Tyrolese character. The scenery is splendid: even the highest peaks are covered with vegetation. The valleys are most fertile and clothed with trees. The rivers and brooks are clear as crystal and full of trout.

4 m. Puente de los Fierros Stat. Fonda de Vigil, fair.

3½ m. Campomanes Stat. 2 m. south is the interesting hermitage of Santa Cristina de Lena, which on no account should be passed by without a visit by the artist or archaeologist. It may likewise be conveniently visited from Oviedo in the day by rail. This ch. was built in the 9th centy., and is one of the most perfect buildings of the Asturian Monarchy. The internal decoration resembles Naranco. The plan is cruciform, and most uncommon, and could be adapted with advantage for a private chapel. The E. and W. ends are reached by

* Consult the 'Análisis,' by Dr. Sanjurjo y Mosquero: Lugo, 1817.

† See for particulars, the 'Apuntes,' by T. J. Armesto, 4to., Lugo, 1843. Roman gold coins are also found.

several steps. Especially observe the curiously carved slabs which form a reredos to the lower altar, and screen to the upper, and the rude internal masonry. Obs. the arcade along the nave, ornamented with animals. The scenery reminds the English tourist of Devonshire.

20½ m. **Pola de Lena Stat.** Pop. 11,633. Poor *Inn*; indifferent *Posada*.

4 m. **Santullano Stat.** At a short distance is *Ujo*, where there is an interesting Romanesque church of the 13th century.

4 m. **Mieres del Camino Stat.** Tolerable *Posadas*. Pop. 12,626. Visit the ferruginous springs *de la Salud*, near which are iron, cinnabar, and coal mines, worked by Belgian companies. From this charmingly situated village the zigzag course over a limestone ridge leads, by the *Puerto del Padrun*, to

4 m. **Olloniego Stat.** Its fine bridge of five arches was constructed upon old Roman foundations by *Manuel Reguera Gonzales*. Obs. here the older ivy-clad bridge which stands high and dry in the meadow, the fickle stream having been untrue to its bed as at *Coria*; the views all along are beautiful towards the mountains to the S. and S.W.

Las Segadas Stat.

Barco de Soto. Excursions may be made from here. The views are first-rate, and the country most beautiful.

OVIEDO (see Plan).

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§ 1. HOTELS, CHAPEL, THEATRE, CASINO, PROMENADES.

5 m. **Oviedo Stat.** *Inns*: *Fonda de Luisa*, good: *Fonda de Madrid*, good;

Fonda Nueva—both in the *Calle de Campomanes*; *Fonda de Paris*. Prices from 24 to 30 r. a day at both these inns. Pop. 34,944. There is an Evangelical church, a good Theatre, Casino, and pleasant promenades, the most frequented of which are the *Paseo de San Francisco*, which includes the *Bombé*, and *Jardin Botánico*.

Oviedo is the residence of the provincial authorities, the seat of a university, and the see of a bishop, founded by *Alonso el Casto*, in 810. The cathedral, at first a metropolitan, afterwards became an *Iglesia exenta* (an excepted ch.), i.e. not a suffragan to any archbishop. The name Oviedo is very questionably said to have been derived from the rivers *Ove* and *Diva*, near which *Pelayus* defeated the Moors. Previously to 791 the Gothic princes resided at *Cangas* and *Pravia*, until *Alonso el Casto* made this place his court and capital, and founded the see in 810.

§ 2. CATHEDRAL.

The Gothic Cathedral is an elegant cruciform structure, in the perpendicular style. The present edifice was built by Bishop *Gutierrez de Toledo* (1388) on the site of a previous ch. founded by *Froyla* in 781, and enlarged by *Alonso el Casto* in 802. The *Cámara Santa* is all that remains of the old building. The W. façade of the present ch. is striking. A noble balustraded portico of richly ornamented arches stands between two towers, only one of which is complete. It rises about 200 ft., and is richly adorned with buttresses, crocketed pinnacles, niches, and open parapets. The chapter, in 1575, added an open filigree pyramidal spire—rather low in proportion—instead of finishing the opposite larger and incongruous tower, which is carried up to the height of the nave. Obs. the singular arch of the northern tower. In the interior a gallery runs under the clerestory. The *retablo* of the high altar, divided into five tiers, dates from 1440. It has unfortunately been restored and

0 200 METROS
0 1000 PIES

1. Cathedral.
2. San Tirso.
3. San Juan.
4. Sta. Clara.
5. University.
6. Fábrica de Armas.
7. Hospital de San Francisco.
8. Road to Santa Maria Naranco.



beautified at great cost by the efforts of the bishop and completely spoilt. A modern gilt wooden custodia replaces the former one, which, with a silver balustrade, was melted by the French. The *silleria del coro* is ornamented with inlaid marqueterie. The *reja* good. There is some superb painted glass in the clerestory.

All the lateral chapels are disfigured with *Churrigueresque* and modern abominations. In the *trascoro*, the elegant Gothic centre has been whitewashed, while on each side incongruous altars of dark marble have been erected in a bastard classical style. The chapels at the *trasaltar* are abominable. Here was that of the Virgin, which was the Escorial or burial-place or **Pantheon** of the early kings. This portion of the original building was pulled down in 1712 by Bishop Thomas Reluz, who substituted the present contemptible Churrigueresque abortion. The **Cimborio** is overcharged, and the lower pillars, and Corinthian pilasters, and heavy disproportionate cornice, are gross failures. This spot is now called **La Capilla del Rey Casto** (Alonso II., ob. 843), who here lies buried, with many of the earliest kings and princes, to wit, Fruela I., Alonso el Católico, Ramiro, Ordoño I., era 944, Alonso el Magno, Garcia I., Doña Geloir, wife of Bermudo; Urraca, wife of Ramiro I., era 959, &c. Six niches in the walls contain stone coffins. The original sepulchres, epitaphs, and inscriptions, so carefully described by Morales, have been ruthlessly swept away, and now a paltry modern tablet records their time-honoured names. The gorgeous shrine of **Sta. Eulalia**, the patroness of Oviedo, lies to the N. near the entrance; her body rests in state in the **Capilla mayor**. The cloisters are small, but offer elegant specimens of decorated tracery; the windows are in a good pointed Gothic.*

Between the cathedral and the cloisters stands the great object of veneration and most interesting piece of

antiquity in Oviedo, the **Cámara Santa**, or the original primitive chapel of **San Miguel**, which is the second oldest Christian building after the Moorish invasion. It was built by Don Alonso el Casto in 802 as a receptacle for the sacred relics, which had been transported from Toledo at the time of the Moorish invasion. It is raised from the ground to preserve the relics from damp. Beneath is a chapel dedicated to St. Leocadia. The Camara is approached from the S. of the cathedral by 22 steps to an ante-room with a finely-groined roof which springs from 6 richly foliated capitals; 12 statues of the Apostles, richly sculptured, are attached to the pillars. The pavement of this part is richly tessellated, and resembles those of Italy of the 9th centy., and especially the Norman-Byzantine works in Calabria and Sicily. This holy of holies was once lighted up by magnificent silver lamps, which were carried off by the invaders. The devout kneel before a railing while the holy relics are exhibited at 8.30 A.M. and 3.30 P.M.

Obs. the waggon-vaulted roof of the chapel 26 ft. by 16. It is borne by arches supported by quaint statues of the 12th centy. The inner *sanctum sanctorum*, slightly raised, is probably the identical building of the chaste king.

The **Arca**, or chest, in which the relics are kept, is made of oak, covered with thin silver plating, with bassi-relievi of sacred subjects, and an inscription round the border, which refers to the contents and appears to be of Byzantine manufacture. For its history consult Morales. The relics themselves, of which catalogues are presented to those who visit, are even more remarkable than the ordinary collections of such objects; but the settings and ornaments of many of them are superb specimens of silversmith's work. Obs. two ivory diptychs. In one of these there is a figure of Christ on the Cross, most rudely executed. The feet are separate and not nailed to one another. The figure exactly resembles the Cristo de las Batallas of the Cid at Salamanca—11th centy. In a small case

* Consult 'Teatro Ecclesiástico de Oviedo,' Gil Gonzalez Davila, 4to., Mad., 1695; and Patrocinio Medrano, 2 vols. fol., Oviedo, 1719.

is kept the *santo sudario*, or shroud of our Saviour, which (three times a year, and on Good Friday when the bishop preaches) is displayed from a balcony that was barbarously cut out of the staircase of the *Cámara Santa* in 1732. Look at the portable altar, shaped like a book, encased with silver, and decorated inside with ivory carvings, and certainly a work of the 10th centy. Next notice the cross of Pelayus, made of Asturian oak (*La Cruz de la Victoria*), which he bore as a banner at the battle of Covadonga. It is encased in a magnificent filigree-work made at Gauzon, a village 14 m. from Oviedo. The coeval inscription records that it was given by King Adefonsus et Schemena (Ximena), era 946, A.D. 908. The older cross, A.D. 808, is locally known as *La Cruz de los Angeles*. It is studded with antique cameos and shaped like a Maltese cross, enriched with gilt filigree-work, of a Byzantine character, and set with uncut precious stones. The four arms are thus inscribed: "*Susceptum placide maneat hoc in honore Dei offert Adefonsus, humilis servus Christi. Hoc signo tuetur pius, hoc signo vincitur inimicus; quisquis auferre presumpserit mihi fulmine divino intereat ipse: nisi libens voluntas dederit mea. Hoc opus perfectum est in era DCCXLVI. A.D. 808.*" This cross, therefore, and that at Santiago, are indubitably more than a thousand years old.

A mummy was discovered in the cathedral in July 1882, wrapped in silk vestments woven with Arabic inscriptions. The coins found with it were of the fifteenth century.

The view from the tower of the cathedral is very fine.

Visit the old library of the cathedral, of which many MSS. came from Toledo. Enquire for a curious illuminated MS. of the 12th centy., with drawings of the officers of the royal palace: *El Libro Gótico*, or *de Testamentos*. The rich illuminations represent the costumes of the period, and are interesting. The character of the illuminations corresponds with the frescoes on the roof of the Panteon at Leon. Many other interesting

MSS. may also be looked at, among them the will of Alonso el Casto. Ask also to see the fine Roman consular ivory diptych. The busts are well carved in low relief outside the leaves. The register books of deeds, &c., which are kept in most Spanish cathedrals and convents, are here called *Tumbos*; in Aragon they are called *Libros Cabreos*, but the usual name is *Libros de Becerro*, from the calf binding. (*Becerro* is the diminutive of the Arabic *Baccara*, an ox; *Vaca*; Latin, *Vacca*.)

§ 3. CHURCHES — WALKS AND EXCURSIONS NEAR OVIEDO.

Near the cathedral is an ancient church dedicated to *San Tirso*, but sadly modernised. Look at the interesting painting on panel, the only good picture in Oviedo. What this church once was may be inferred from the description of the Bishop Sebastiano: "*Œjus operis pulchritudinem plus præsens potest mirari quam eruditus scriba laudare.*" A double arch, with columns in the exterior wall, is all that now remains of the former church. Of this early period is *San Pelayo* close by, a ch. which was originally founded by Alonso el Casto to the honour of St. John the Baptist, but the dedication was changed when the remains of San Pelayo were placed here by Ferdinand I., in 1023 or 1053. This St. Pelayus (who must not be confounded with the restorer of the Gothic monarchy), this Shant Pelay of the Moorish annalists, was the nephew of a Bishop of Tuy, who, taken prisoner by the Moors at the battle of Junquera, was left at Cordova as a hostage for the prelate, where he was put to death for resisting the unnatural kalif in 925.* In the *Ch. of San Juan*, obs. the billet moulding round the front: near it is the huge convent of *San Vicente*, founded in 1281 for Benedictines by the abbot Fromestano, as a double monastery for

* For the lad's legend see 'Antiq. de Tuy,' Sandoval, p. 62; and for hints how to paint him correctly, consult 'Pictor Christianus,' Ayala, vi. 18.

monks and nuns. Ask to see the cell of Padre Feijoo, one of the brotherhood, whose critical essays, about a century ago, dispelled some of the gross popular errors of Spain.* See also a fine Romanesque entrance to the Church of Sta. Clara.

Oviedo, as might be expected, contains some of the most ancient Christian churches in the Peninsula. The finest specimens exist on the lofty hill of red sandstone called *La Cuesta de Naranco*, which rises on the opposite side of a valley to the N. of Oviedo, about 2 m. The miserable road to *Santa Maria de Naranco* passes under the railway a little E. of the station. No traveller should omit to see this church. The curate lives in a portion of the building, contrived by the irregular level of the hill side. From this point the view of Oviedo, backed by its mountains, is magnificent. The latest opinions of Spanish critics on this interesting church is that it was originally built by King Ramiro, A.D. 850, for a palace, and converted into a church soon after (v. *Monumentos Arquitectónicos*). The church built in connection with it is S. Miguel de Lino. Santa Maria de Naranco has a semicircular stone vault, used as a crypt, similar to the one beneath the Cámara Santa. To the E. and W. of the crypt there is a rude chamber. The entrance to the crypt is from the S. side. The church is entered by a porch, which stands in the middle of the N. wall. The interior is a simple parallelogram with a chamber at either end, that at the E. being on the level of the nave, that to the W. is raised three steps above it. They are separated by round arches supported by elegant pillars. The ch. is 15 ft. wide and 36 ft. long, exclusive of the chambers. In that to the E. stands the high altar. Along the N. and S. walls runs an arcade with round arches supported by pillars with carved capitals. The roof is a round stone vault, with bands of groining springing from plain corbels

above shields of ornament.* On the capital of one column is a rude sculpture, which is supposed by the vulgar to refer to the female tribute paid to the Moors by Mauregato, ob. 788.

Do not fail to go also to *San Miguel de Lino*, which stands a little higher up the hill, and is of a cruciform plan, with two staircases leading up to a W. gallery for the choir. The arches are round; those over the doorways are of one piece of stone, elaborately carved in low relief. Some of the windows have a singular resemblance to Moorish traceries. Obs. the curious carvings in the doorway. This church is deserted; the key may be obtained from the cura of Sta. Maria.

If the traveller should be at Oviedo on the 25th of July (St. James), he should by no means omit to go to mass to Sta. Maria de Naranco and see the procession go along to San Miguel. The peasants with their offerings following, of cows and heifers, their horns gaily decorated with ribbons; the beautiful scenery, the architecture, and picturesque groups, make a picture which can with difficulty be equalled. The ch., according to Morales ('Viage,' 103), was built by Ramiro I. (circa 850): the architects name was Tioda, or Fioda. According to Mariana (vii. 13), the cost was paid for out of the spoil taken at Clavijo, where Santiago fought in person; this side of the hill was then covered with houses, which disappeared when Alonso el Magno (circa 935) fortified Oviedo. Morales, in 1572, describes the ruined traces of the palace of Ramiro; several fragments are still encased in the more modern buildings.

The ecclesiologist will not fail to make a pilgrimage to a similar relic, about a mile outside the town on the road to Gijon, built by Tioda, and dedicated to San Julian (Santullano). Externally it is a cruciform church, but the parts of the building which appear like transepts outside are chambers walled off from the rest of

* His 'Teatro Crítico Universal,' his 'Cartas Eruditas y Curiosas,' with replies, rejoinders, &c., "more Hispano," fill 19 vols. 4to., and have gone through many editions.

* For further details, read 'Gentleman's Magazine,' July, 1865; 'Recuerdos y Bellezas de España, Parcersia.'

the church. It has a nave and 3 aisles. The arches are round, and the Lombard capitals are most interesting. Obs. the short pillars on each side of the altar, and singular capitals: examine the exterior, and the window to the E.

The **Nuestra Señora de la Vega**, placed in the sweet valley close to the town, was founded by Doña Gontrodo Perez, ob. 1186, mother of Queen Urraca. She was buried here, and Florez ('Rey Cat.' i. 300) has preserved her curious Latin epitaph. Obs. the 2 tombs. It has been converted into a manufactory of small arms.

One of the pleasantest walks near Oviedo leads to the former imposing convent of **San Francisco**, founded, it is said, by St. Francis himself, and now converted into a hospital for some 200 patients. In the convent cloister admirers of "el Rey casto" may read the inscription on the blooming portrait of San Elceario and Santa Delina, "que vivieron siendo casados, en perpétua castidad sin apartar lecho." In the hospital church look at the chapel of the **Marqueses de Valdecarzana**, and read the items of the offering of corn and beef payable for saying a soul mass on the *día de difuntos*. Sunday is a grand day for the dressing and dancing of the peasants who flock into the town. Obs., on the market *plaza*, the fair, fresh complexions of these brown-haired, blue-eyed daughters of the Goths, whose long locks are plaited in *trenzas*. They carry their water-vessels and baskets with the upright gait of a Hebe. The men wear a peculiar black cap or *montera*, and are fond of a most artistic yellow cloth.

Walk towards the **Cristo de las Cadenas**, $1\frac{1}{2}$ m. from Oviedo; the panorama is splendid in all directions. The **Peña de La Magdalena** lies to the south, to the left of **Aller** a mass of isolated rocks, before which is the mountain range of **Morcin**, and in the foreground, and on the sides, hills covered with trees. To the W. **Peñaflor**. The sunsets are superb. Towards the E. there is an extensive and varied view. The mountain range of **Morcin**

to the south, and behind the peaks of the **Cordillera Cantábrica, Pajares, &c.**

The sketcher may also walk out on the Santander road, and look back on the imposing jumble which is formed of San Vicente, San Pelayo, the old tower and cathedral. The Santo Domingo, on the Leon road, with its groves, has also become a hospital. The Asturian mountains, as seen from the **Campo Santo**, are very grand. Walk also to the **Barco de Soto Station**, Las Segadas, $4\frac{1}{2}$ m. from Oviedo, and look at the charming junction of the **Nalon and Aller**. Take tackle.

Walk out to **Las Caldas, Calidas**, the warm baths, $3\frac{1}{2}$ m., charmingly situated *en el río de abajo*. (The season from June 1 to Sept. 30.) The buildings were erected in 1731-80, by Manuel Regueras Gonzalez. Diligence twice a day from Oviedo. The excursion ought to be made on foot by the **Cristo de las Cadenas**, and return in the diligence. The views are splendid at **Caldas**. Close by are the ruins of the castle of Priorio; the church is worth a visit.

In the neighbourhood of **Oviedo** are some of the richest and most extensive *coal-fields* of the Peninsula; make, therefore, a détour into the **Concejos of Siero**, 8 m. Three miles from **Siero**, between **Oviedo** and **Noreña**, is the church of **Arguelles**, where a votive inscription has been found of the 6th centy., interesting as being the primitive record of the earliest Christian Church in Spain.

§ 5. UNIVERSITY—OLD HOUSES—MUSEUM.

The **University** is a plain square edifice, and has a museum attached of provincial fauna and mineralogy. N.B.—Notice the specimen of the Asturian bear. There are also some pictures, and a library of 12,000 vols.

The domestic architecture of Oviedo, with projecting roof, is suited to the damp climate. Among the deserted mansions of the nobility, visit that of the Duque del Parque, now a *fábrica de armas*; that of the Marquis of Campo

Sagrado, a fine square building, in which Gen. Bonnet lived, whose atrocities are recorded by Toreno (xi.). Visit also the **Casa Solar** of this *historian*, whose family is one of the most ancient of the Asturias. The **Calle de la Plateria** has some Prout-like bits.

On the wall outside Oviedo, and near the gate **Noceda**, is encased a black marble monument to Jovellanos, placed opposite the road to Gijon, the native town of that enlightened patriot, of whom the **Asturias** may well be vain.

Diligences of Asturias—

From Oviedo by Aviles and Pravia to Cudillero.

From Oviedo to Aviles; from Aviles to Gijon, alternately by Luanco and Candás, or by a shorter and more direct way by Carreño.

From Gijon to Villaviciosa and Colunga. The road will be finished in the autumn of 1882, and diligences will continue to Rivadesella.

From Villaviciosa to Infiesto.

From Oviedo to Villaviciosa and Colunga, by the Pola de Siero and Puerto de Arbazal.

From Oviedo to Pola de Laviana as far as the railroad of Langreo to Sama.

From Oviedo to Santander by Pola de Siero, Infiesto, Arriondas—where diligences leave daily for Cangas de Onis—Rivadesella, Llanes, San Vicente de la Barquera, and Torrelavega.

From Oviedo to Lugo, by Salas, La Espina, Luear, and Rivadeo.

From Oviedo to Cangas de Tanco by La Espina.

Carriages may be hired at Oviedo and Gijon, for 7 to 10 dollars a day, which hold six persons. The keep of the horses and *mozos* is included in this sum. It is customary to give a *pourboire* to the Mayoral at the end of the journey. 25 to 30 miles a day is the average time. When horses have to be changed the price is increased out of all proportion.

ROUTE 48.

OVIEDO TO GIJON—RAIL. EXCURSIONS FROM GIJON.

Three trains daily.

Oviedo Stat. Rte. 47.

3 $\frac{3}{4}$ m. Lugones Stat.

3 m. Lugo Stat.

6 $\frac{1}{2}$ m. Serin Stat.

4 $\frac{1}{4}$ m. Veriña Stat.

3 $\frac{1}{2}$ m. Gijon Stat.

20 m. **Gijon Terminus.** *Inns:* Fonda de la Iberia, in the same building as the Casino, in the Cuatro Cantones; French cuisine: Fonda del Comercio; both good. Fonda de las Cuatro Naciones, less expensive, but clean and comfortable. Pop. 30,746.

Theatre, near the *Instituto-Campos Eliseos*.

British Vice-Consul: W. Penlington, Esq.

U.S.A. Consular Agent: Dn. S. Acebal.

This, the most important of the Asturian seaports, is built on a projecting low peninsula headland, under the hill of Santa Catalina. From the hill at Sta. Catalina the sea view is splendid. Gijon has gained immensely in importance of late years. It is the Gigia of the Romans. The name *Gyhon*, "valley of grace," is Syrian. The Roman town was used by the Moors as a quarry, from which was taken the material to construct the frontier defence. The town then occupied the area of the suburb of Cima de Villa. After the loss of the Battle of Canicas, its Moorish governor, *Munuza*, surrendered the town to Pelayus, who entitled himself Conde de Gijon; it subsequently became strong enough to beat back the Norman invaders in 844. In 1410 it

was rebuilt by *Lucas Bernaldo de Quintana*.

Entering the town at the gate del Infante (the Child), erected by Charles III. in commemoration of Pelayo, the wide street *Calle Corrida* leads down to the mole and port. The *Parroquia de San Pedro* is small; the statues in it of the tutelar and of our Saviour are carved by Antonio Borja. Obs. the miserable monument erected to Gaspar Melchor Jovellanos, a benefactor of the town and a great and true patriot, born here January 5, 1744: he planned a more suitable ch. for the growing town, and also founded (1797) the *Instituto Asturiano*, with a tolerable library, and collection of original drawings collected by Cean Bermudez; the building may be visited at all hours. The drawings are badly arranged and classified; the best have been photographed. Among the most remarkable are No. 2, by *Benozzo Gozzoli*, from the Campo Santo of Pisa; No. 4, *Masaccio*, a male figure; Nos. 28, 29, 30, fine drawings in the manner of Michael Angelo; 49, *Lippi*, a charming representation of a child; 140, *Rafael*? probably a copy from the Arazzi; 159, *Salvator Rosa*, 4 children's heads; 206 to 209, *Tintoretto*; 212, *Titian*, a kneeling Doge; 213, *Veronés*, figure of a saint crowning a child; 447, *Albert Dürer*, a fine pen and ink drawing representing the Death of the Virgin; 449, 450, 451, studies by *Albert Dürer* for the same pictures; 460 to 465, *Callot*, landscapes; 487 to 489 inclusive, *Arfe Villafañe*, studies of male figures. There are 25 drawings by *Alonso Cano*; the best are Nos. 232, 235. *Antonio del Castillo*, 45 drawings; the best, 261, the head of a Roman emperor; 273, studies of female heads; and 297, 298, 293, 294, some figures of Apostles, are very good. *Murillo*, 7 drawings; the best is 318. *Vargas*, 336, drawings of animals. *Zurbaran*, 337, 338, very good. *Becerra*, 343, 344, two excellent anatomical drawings. *Carreño*, an interesting drawing of the interior of a nuns' choir. *Velazquez*, 6 drawings, 407, 409, 410, 411, 408, 406, of no very great interest. *Juan de Juanes*, 413; *Ribera*, 427, 28, 29; *Ribalta*, 425.

Jovellanos died a miserable persecuted man at Vega, Nov. 27, 1811. Cean Bermudez, the author and excellent writer upon Spanish Art, was also born at Gijón.

Here, in the time of Philip II., the Invincible Armada was repaired. The first quay was constructed, 1552–4, by Charles V. A new one was built by Pedro Menendez in 1768, and enlarged in 1859 at a cost of £65,000. The port is being enlarged (1882), and will be in time one of the finest in Spain. It is considered the second most important port in Spain, owing to the number of vessels which touch there. Its principal commerce is the exportation of coal from *Langreo*; preserved fruits, fish, and vegetables, and iron from *Felguiera*; and filberts, of which enormous quantities are exported to England. Toreno and the Asturian deputies sailed from here May 30, 1808, to implore the aid of England to save them from Buonaparte. The tobacco manufactory employs 1300 female hands, and the railway workshops, glass and pottery works, iron foundry, &c., impart great activity to the town.

Gijón is a much-frequented sea-bathing resort during the summer months.

Steam Communications to Santander several times a week: to La Coruña, Vigo, Bilbao, and Cadiz, at frequent intervals: to London and Liverpool, by Messrs. McAndrew, at frequent intervals.

Travellers going to Gijón may be recommended to visit Villaviciosa, and the interesting ecclesiastical remains in its neighbourhood.

Excursions from Gijón.

(1) A delightful drive may be taken to Somió; the *quintas*, country houses, are charming: visit those of the Duke of Tarancon and Count Revillagigedo.

(2) An excursion may be made by rail to the ironworks of Felguera.

(3) The ecclesiologist may visit *Deva*, 3 m. from Gijón, where there is a ch. built in 1006. The walk from Gijón is beautiful. In the outer wall to

the N. are several arches similar to those in the churches of **Priesca** and **Valdedios**.

The interior is uninteresting. In an adjoining farmyard are two fine Byzantine capitals and some wooden figures of saints of the Romanesque period. Over the entrance door of the church is the following inscription: *Nin (in) nomine Domini Jesu Christi pro cuius amore Velasquetæ reginæ prolis Ranimiri edificavit Templum Domini Sancti Salvatoris; et reliquiae hic sunt recondite ut nisimi Sanctae recipere premi digna et feliciter vivant et regnum Domini possidiant; era millesima quod consecratum es templum Dei oc (sic).*

(4) **Gijon to Sama.** 2 trains daily. 26 miles.

Gijon Stat.

10 m. **Florida Stat.**

$\frac{1}{2}$ m. **San Pedro Stat.**

3 m. **Noreña Stat.** Pop. 1819.

$7\frac{1}{2}$ m. **Carbayin Stat.** Pop. 6797.

4 m. **Vega Stat.**

1 m. **Sama Stat.**

Here exists the large foundry of **Duro & Co.**; near, the **Marquis de Campo Sagrado** has a country house. And hence to **Siero**. The **Nalon** flows through vast deposits of coal, which, like many other buried treasures in Spain, have long been neglected by the natives until the foreigner came to do the work. The peasants used to scrape out a little, and carry it on muleback to **Gijon**, where a load, worth 8*d.* at the pit, sold for 2*s.* This establishment at **Nalon** is one of the most important of all the native and foreign companies which are at work here. Lower down on the **Nalon** is the district formerly belonging to the English company. The coal-beds in some places run 13 feet thick, but the average is between 3 and 4; it is of medium quality and free from sulphur, but cannot compete with the English.

The most important of these mines is that of **Santa Ana**. There are also ironworks on a large scale in this locality.

Up the valley of the **Nalon** the road continues to **Pola de Laviana** (decent

Inn), whence the artist and angler may make charming excursions into the **Concejos** of **Aller** and **Caso**.

(5) Leaving **Gijon**, the diligence continues along the high road by an uninteresting country to **Villaviciosa**.

14 m. **Villaviciosa.** Pop. 1200. *Inn:* **Fonda de Pascual Cueto**, good and reasonable, 20 to 22 reales, tolerable good food. This small town is the capital of the district which produces so many nuts (*avellanas*). Visit the church of **Sta. Maria**, the rose-window at the W. end and windows of the clerestory are very remarkable. Here the lover of old houses may look at **La Casa de Vaqueros**, in which **Charles V.** slept, Sept. 19th, 1517, on landing, having supped on fried sardines—the walnut table remains. The cider made here is excellent. Enquire at **Villaviciosa** for the house of the cura of **Fuentes**, in whose keeping is a fine ecclesiastical cross of the 11th century.

Excursions from Villaviciosa.

(1) [$\frac{1}{2}$ m. E. is **Fuentes**. The church is well worth a visit; it is ascribed to the 10th centy.

(2) 3 m. N.E. from **Villaviciosa**, overlooking a desolate valley, is the hermitage of **Nuestra Sra. de Sebrayo**; the church is an indifferent example of Romanesque architecture.

(3) $1\frac{1}{2}$ m. further E. is **Priesca**, a remote village, having a fine church, consecrated in 915, in good preservation. The plan is similar to that of **Santullano** at **Oviedo**. Obs. the curious screens of jasper, closing the presbytery, carved into a rude latticework, which formerly were placed between the side pillars, enclosing in the centre of the church a space destined for the choir, as at **San Clemente** of **Rome**: the remaining fragments are unfortunately lost. This is the only instance of the kind existing in Spain.

(4) 1 m. S. of **Villaviciosa**, at the junction of several fertile valleys, is **Amandi**. The church is one of the most elaborate in the **Asturias**; it was built in 1134. Obs. the apse, taken down and replaced stone by stone in

1780, finely carved capitals and pointed arches.

(5) 5 m. beyond **Amandi**, in the valley on the right, is the monastery of **Valdedios**, founded by Benedictines in the 9th centy. The original church is perfect; it was consecrated by 7 bishops, A.D. 893. In interest it is second to none in Asturias. Obs. particularly the cloister on S. side, with its Moorish windows. Close by is the new church, a spacious Romanesque building, completed A.D. 1218. On the left of the high road, at a great elevation, stands the hermitage of **Nuestra Señora de Arbazal**, only worth visiting for the sake of the fine view.

(6) **Valdebarzana**, 5 m. S. of **Amandi**, is well worth the archæologist's attention.

The following inscription may be read in the outer wall of the church of **Valdebarzana** :—

*** Martinus + pbs peccator +
et filii eclesie pater nstr qui
es i celis—in era CC XXVII
post mñā ep̄s Rodericus—
+ consecravit prima dñā d̄ acustus
pater nstr.

This church can be reached by walking about 3 m. along the high road from **Oviedo** to **Villaviciosa**; on reaching **Corolla**, follow a path to the l. for 2 m. The cura will show the church. Obs. over the doorway the curious tombstone carved in the early Christian manner. The fine yew tree still exists. The ornamentation of this church is thoroughly in the Latin Byzantine style.

In a village near, ask the cura; there is a good Byzantine Font.

(7) **S. Lazaro de Lloraza**, built by Doña Urraca, in the 11th centy., for lepers, is another good example of Romanesque architecture; it is situated about 5 m. N.W. of **Villaviciosa**.

(8) 3 m. W. is **Sariegomuerto**; the church is also Romanesque.

The valleys around **Villaviciosa** afford endless rambles; carry sketch-book and rod.

If bound for **Santander** the traveller may go by the coast road to **Rivadesella**, and there join the high road from

Oviedo to **Santander**. See next Route. The distance from **Villaviciosa** to **Colunga** (*Inn*: Casa de Huéspedes de Dolores) is about 26 m.; the road is very hilly and bad in places, and the chance of either finding a place in the diligence or hiring a carriage at the latter is very uncertain.]

ROUTE 49.

OVIEDO TO SANTANDER BY TORRELAVEGA, 127 m.

Diligence distances.

- 24 m. **Infiesto**.
- 11 m. **Las Arriondas**.
- 9 m. **Rivadesella**.
- 18 m. **Llanes**.
- 13 m. **Unquera**.
- 8 m. **Sn. Vicente de la Barquera**.
- 24 m. **Torrelavega Town**.
- 2 m. " *Railway Station*.
- 18 m. **Santander**.

A diligence starts from **Oviedo** at 7 A.M. and reaches **Llanes** about 8 P.M. It leaves that place at 5 A.M. next morning, and usually, not always, reaches **Torrelavega** in time for the afternoon train to **Santander**. Passengers who prefer it can continue the journey in the same vehicle to **Santander**, which is reached about 6 P.M.

The diligence consists of a coupé, very narrow and cramped when occupied by three persons, behind which is a sort of omnibus holding eight persons, with no curtain or blind for protection from the sun. Besides this, there is the diligence to **Infiesto**, and another carriage, the correo, which performs the journey by night, and is equally uncomfortable. Railway projected, 1882.

Leaving **Oviedo**, the road passes through a flat country to

3 m. The hermitage of **San Martin de Argüelles**, a building of the 12th centy,

5 m. **La Pola de Siero**. Pop. 21,808. (*Inns*, poor.) A considerable town of no interest. (3 m. N.E. is the church of *Narzana*, worthy of a *détour* by the antiquary.)

4 m. **Nava**. Pop. 6243. (*Inn*, poor.) The church is Romanesque; in a little court near the apse there is a small Byzantine window. To the S. is the **Monte Peña Mayor**, clothed with rich pasturage to the summit. Near is the fertile valley of **Fuente Santa** and the mineral springs of **Buyeres**, the hot sulphurous waters of which are held in much repute for the cure of skin and scrofulous diseases.

The road descends the valley of the **Piloña** to

6½ m. **Infiesto** (Pop. 300). Here the diligence halts for the mid-day meal *Inn*: *Fonda de Dupin*. ½ m. W. is a cave sheltering three chapels and a priest's house, at a bend of a tributary of the **Piloña**, called la *Virgen de la Cueva*. A little below the town is the spot where *Pelayo* forded the river and escaped from the Moors on his way to **Covadonga**. The road from here to **Cangas** is delightful.

4 m. **Villamayor**. See the ruined church, consisting of a nave formed as a simple oblong, 40 ft. by 18 ft., and a chancel ending in an apse 15 ft. by 83 ft. In the exterior of the apse are engaged pillars and round it runs a rich arcade with billet mouldings. The pronounced character of the Romanesque work forms a marked contrast to the churches near **Oviedo**. Obs. some curious sculptured figures on one of the jambs of the S. entrance, representing part of the story of the death of King *Favila* and the interesting primitive *Ara*. It is now misused as a cemetery.

3 m. **Sebares**. Obs. a curious limestone cliff overhanging the rt. or N. bank, giving its title of *Peñalva* to the count owning the adjacent palace.

5 m. **Las Arriendas** (*Inn*, decent), at the junction of the **Piloña** and **Sella**.

From here to **Rivadesella**, the road follows the valley of the **Sella** through very pleasing scenery. The new road between **Rivadesella** and **San Vicente** has been many years in

progress, and is now completed. There is also a road in construction from **Arriendas** to **Sahagun** in **Castile**.

Ribadesella: *Inn*, Posada del Sella, very fair. Pop. 1589. On the W. bank of the river is a grotto of stalactites, discovered in 1869. 3 m. up the river on the same side is a natural tunnel, used as a road for the peasantry for driving their carts. **Ribadesella** is one of the best ports on the coast, and has a fair quay. The beautiful **Sella** comes down from **Cangas de Onis**: the fishing higher up above the junction with the **Piloña**, near **Arriendas**, is good. The whole road to **San Vicente** is intersected by a number of trout streams.

5 m. **Nueva**: decent *Inn*.

3 m. **Naves**. Ask at the house of the cura for the keys of **San Antolin de Bedon**.

3 m. **San Antolin de Bedon** has a plain but beautifully proportioned Church, built in 1213. It stands on a lonely meadow close to the sea, and is abandoned to ruin. The church has three aisles, terminating in semi-circular apses: in the one to the right may be seen the original *ara*. Obs. the inscription in the pillar to the right of the central apse—"Era 1213. Nicolaus Abbas hujus Ecclesiæ"—and the romaneseque sepultures. The font which belonged to the church is now in the village church of **Naves**. The monastery is used as a farm house.

3 m. **San Salvador de Celorio**, founded 1017, is a monastery with interesting Romanesque remains.

2 m. **Llanes**.—*Fonda de la Navarra*, 20 to 24 rs. Pop. 2000. A small seaport. The church is an interesting example of Gothic architecture with Romanesque ornamentation, it has 3 naves and a good Retablo of painting and sculpture, German in style, of the beginning of the 16th centy., similar to the one at **Santillana**. In the Sacristia there is a silver Gothic monstrance and other church furniture of the 18th century.

11 m. **Colombres**.

2 m. **Bustio**, on the estuary of the *Deva*, which divides Asturias from the province of Santander; opposite is

Unquera. *Inn*: Parador de Blanchard (3). The accommodation is good and reasonable, cuisine excellent, and a pleasant place for headquarters. The diligences stop at a new *Inn* opposite to Blanchard. An omnibus usually starts from Unquera for Torrelavega half an hour before the arrival of the diligence from Llanes; at high water small ships come up the Deva close to the bridge at Unquera, and when the tide allows it is worth while to take a boat to the mouth of the estuary which communicates with the sea by a narrow channel between two steep rocky heights. On the shingly strand the botanist will be surprised to find several subalpine plants, which have been carried down by the stream from the Picos de Europa, and on the slopes a few feet above the sea, he will see six species of heath growing together, including the rare *Erica Mackaiana*. The same spot may be reached by a circuitous road from Unquera—beware of crossing the meadows.

3 m. **Pesues.** *Inn*, clean and good. Here the river Nansa empties itself into the sea. Walk or ride up the valley to the cold sulphurous baths of **Puente Nansa**; accommodation good at the Establecimiento, 16 r. a day, the usual price (never pay more in the province of Santander in small towns). The scenery is splendid, following the river, and trout-fishing may be had on the way.

4½ m. **San Vicente de la Barquera.** (Pop. 1710.) *Inn*: Posada de Basilio, 16 r. a day. (Diligence to Torrelavega Stat. for Santander.)

This most picturesque seaport town is surrounded on three sides by two inland rias, which are covered with wild fowl in the winter months. The river del Barcenal joins the stream 3 m. up at **Peña Candil**; boats can be hired for a small sum for this excursion. The Gothic church at **San Vicente** is interesting. Obs. in a chapel opposite the entrance door, a fine reclining figure of the Inquisidor Corro. This place is well worth a visit: at high-water nothing can be more charming than the view of the town from the bridge or the sea. The fine bridge,

with 28 arches, was built in 1433; the smaller, with eight, in 1779.

6 m. distant is Luey, with the salmon pools below the weir *Muñ-rodero*.

[Travellers who are not pressed for time, instead of following the high road to Torrelavega will do well to travel by the coast to Santander. There is no public conveyance, and carriages are not often to be found at **Sn. Vicente**, so that it is necessary to write or send for a carriage to Comillas.

6 m. from **San Vicente, Comillas.** Pop. 2409. *Inn*: Fonda de Romualdo Moro; charge from 20 to 24 r. a day. This pretty village is much frequented by sea-bathers; it has risen to great popularity and many handsome villas have been built up around it, and for two seasons (1881, 1882) has been the place chosen by the Spanish Royal Family for their sea-bathing. The rides and walks in the neighbourhood are beautiful; good carriages are to be had. Riding horses 16 r. per day.

10½ m. **Santillana.** Pop. 1802. This pretty town, which is worth visiting, the ancient Concona, world-renowned as the birthplace of Gil Blas, is placed on the River **Besaya**, which has good fishing all the way up to **Corrales**. **Santillana** lies about 3½ m. from the seaport **Suances**, *Portus Vereasueca*. The *besugos*, a sort of bream, are excellent eating, but the Santillans have ceased to quaff the Tartar drink of horses' blood, the luxury of their ancestors (Sil. Ital. iii. 361; Hor. Od. iii. 4, 34). The name Santillana is the corruption of *Santa Juliana*, as Illan is of St. Julian, the patron of pilgrims. She is the patroness of the town, to which her body was brought in 1307. The *Colegiata* is one of the finest churches of the Province. It is Romanesque of the 12th centy., with some slight modifications of the pointed style inside the church. Obs. the fine retablo covered with sculptures of the 15th centy., now in process of restoration. The altar frontal is made of silver work of the 17th centy. Behind the frontal are some interesting carved figures, the tutelar Saint, St. Peter, St. Peter and St. Paul,

which evidently belonged to the retablo of the 12th centy. The Romanesque capitals inside the church are very good, and the font is the original one.

Apply to the cura to see the fine jewels at the sacristy. Observe especially the handsome silver processional cross, partly Gothic and partly Plateresque. Here is also a Romanesque silver head, which contains relics, two sceptres, several good silver dishes, and fine vestments. Visit the cloister, which with the exterior belongs to the primitive work, it is sadly dilapidated: the capitals are extremely fine; they represent subjects from the Passion and Crucifixion, and the legend of Santa Juliana and the Devil, and on one of them the Last Judgment. The general effect with the vine twining round the arches is highly picturesque. *Iñigo Lopez de Mendoza* the friend of Juan II. and the *Mæcenas* of Spain, assumed the saint's name for his title of Marquis, and gave it to this his city. The *Casa Consistorial*, in the *Plaza*, is a fine building, and worthy of a town which gave birth to the architect of the Escorial, *Juan de Herrera*. The streets are most picturesque, and numberless old houses abound.

A cave may be visited near Santillana which has been lately discovered, in which a great number of fossils of all kinds have been found. It is supposed to have been a kitchen midden.*

From Santillana omnibuses ply to meet the trains on the railway to Santander—Rte. 24.]

At San Vicente the high road finally leaves the coast and traverses a fertile country, well watered and planted, but not presenting any striking features. Nothing beyond bread or wine can be had at the poor inn where horses are changed, and if going on by the railway train there may be no time to get food at Torrelavega. It is therefore well to carry cold provisions. The traveller must nor forget that the railway station is distant 2 m. up hill

from Torrelavega (*see* Rte. 24) and supplies at the little café opposite the station, scanty and uncertain.

10½ m. **Puente de Arce**, the Pas is here passed. It flows down from those healthy mountain districts, where stout singletick-playing peasants begot the wet-nurses, *Las Pasiegas*, who suckle the children of Madrid, and whose picturesque costume forms a gay feature on the *Prado*.

We are now in the country of *Gil Blas*. Hence to thriving Santander.

10½ m. **Santander**. (*See* Rte. 24.)

ROUTE 49A.*

OVIEDO TO UNQUERA, BY COVADONGA.
EXCURSION TO THE PICOS DE EUROPA.

This tour, including most of the finest mountain scenery of the Asturias, must be performed on foot or horseback. A road has long been projected, to connect **Cangas de Onis** with **Arenas**, and thence lead to the valley of the **Deva**; it will be finished in the summer of 1882. Two or three of the most interesting places are accessible by carriage road, but it is not always easy to find conveyances. In order to be independent of such difficulties the best course would be to hire a caleche with a pair of horses at Oviedo and keep it the whole journey. Carriages can be hired at a more reasonable rate at **El Berron**, two leagues from Oviedo, at the junction of the railway of Langreo with the

* For further details consult "*Breves apuntes sobre algunos objetos prehistóricos de la Provincia de Santander*, *Marcelino S. de Santuola*."

* The Editor is indebted to Mr. John Ball, F.R.G.S., for the greater part of the valuable information composing this Route, the result of the personal researches of that enterprising Alpine traveller.

high road from Oviedo to Infiesto. The price demanded will be from 6 to 8 dollars a day, besides a *pourboire* for the driver. Neither should the traveller count on finding riding horses to hire in the district here described. It is sometimes, but not always, possible to engage a mule or donkey. Ladies' saddles are out of the question; the *Jamugas*, however, are comfortable enough. It will be best to engage a horse and guide at **Oviedo**, but it is not easy to find a man acquainted with the country. Those who do not undertake to walk or ride in the mountains will be satisfied with the excursion to **Covadonga**, and that from **Unquera** to **Potes**, which will amply repay them.

At **Las Arriendas**, on the high road from **Oviedo** to **Santander**, an omnibus meets the diligence, and carries passengers to **Cangas de Onís**, a distance of about 3 miles, passing

2 m. **Villanueva**. Pop. 1314. most picturesquely situated. See the ch. of San Pedro, founded by Alonso I., ob. 757. It was built in the 12th centy. Obs. the representation of the death of King Favila while bear-hunting, or Valentine and Orson, on the capitals of the doorway.

$\frac{3}{4}$ m. **Cangas de Onís** (canicas, *conchas*, the shell-like broken valley). *Inns*: Fonda del Casino, de Ramon Labra y Valle, fair. Pop. 9507. This former residence of the kings of Asturias is now an obscure town, without walls. The Sella is here crossed by a very remarkable bridge, similar to the Puente del Diablo at Martorell: it consist of 3 arches, and is of very fine proportions. Obs. the lovely view up the river. *N.B.* *Trout-fishing above the bridge during the months of April, May, and June.* Visit the modernised chapel of **Santa Cruz**, built over a Celtic tumulus, so called from the cross of Victory: it was built in 735 by Favila, in the plain near **Mercado de Cangas**: an original inscription of the time remains, a most singular philological relic, and much discussed from Morales down to Caveda. On the sierra above, it was that Favila killed a bear with his spear, and the *lancia*, a true Iberian

weapon and name, still may be traced in the poles of these mountaineers, who are great single-stick players. They handle their shillelahs with Irish goodwill and dexterity, and frequently beat away the bayonets of the troops sent out to put down smuggling.

Into those glens the remnant of the Goths fled after the fatal battle on the Guadalete, in 711. Here Pelayus, Pelayo (whose father Favila—the Fávila of Arab historians—son of king Chindasvinto, had been murdered by the usurper Witiza), rallied a few brave men, and 7 years afterwards (in 718) gained a victory over the Moors, which delivered Gijon and all this nook of Spain from the Moorish invader.

A carriage road is available from **Cangas** to **Palencia** in Castile, joining the main road at **Panes**. This road, which passes by the Concejo de Cabrales at the foot of the Picos de Europa, traverses some of the finest scenery of Asturias.

Near Cangas de Onís is the exceedingly rich copper-mine belonging to Señor Fanjul, a gentleman well acquainted with mining in England. The mineralogist will also visit a carbonate of zinc mine in the immediate neighbourhood, which is perhaps the richest mine of its kind in Europe, yielding 80 per cent. of pure metal. It can only be worked four months in the year on account of the snow.

The scenery south of Cangas de Onís is worth exploration. Take a local guide and provisions.

Excursions South of Cangas.

(A) [A pleasant excursion may be made by following the right side of the Sella to the confluence of the **Dobra**, which descends from the extreme eastern point of the **Picos de Cormion**. The Sella is followed as far as the **Puente de los Grazos**, which belongs to the neighbouring road of **Ponga**. The Sella is crossed on the left by a rough road formed by planks nailed against the rocks, called **los corredores** (not fit for timid persons), thence through fine forest scenery to the **Puerto de Ventamella**, whence the traveller may

descend by **La Uña**, province of **Leon**, where the road is met with which, following the valley of the **Nalon**, passes the **Cordillera** at the **Puerto de Tarna**.

Another course may be taken by following the high road which continues from the **Puente de los Grazos** below **Sames** by the valley of **Sames** until a deep gorge is entered called **La Moñeca**.

The traveller who wishes to enjoy the fine scenery of the valleys near **Cangas** must leave the high road shortly before the **Puente de los Grazos**, and ascending the **Collada de Sames**, make the descent by the **Moñeca**. There is a fair Inn at **Sames**, called **De los Corigos**. After leaving **Sames** the road passes by the **Escobios de la Moñeca** through a narrow valley, until **Herreria de Ceneya** is reached, where hospitality is afforded to the traveller at the **Herreria**. The road follows after this a gorge of 7 or 8 miles, which is full of picturesque effects. Observe the **Escobios** (rocks) of **Alloreda**, **Peña de Agoyo**, **Canálizos**, and **Peña de Ores**. After leaving **la Lloreda**, the village of **San Ignacio el Veyo** is seen to the right. The traveller can get a bed at the cura's house.

The high road reaches as far as **Rivota**, a village of the Province of **Leon**, and from there the rough road ascends by **Oseja** to the **Puerto del Ponton** to **Posada de Valdeon**.

The horses of the locality go with great security along these tracks, but timid travellers are advised to alight in dangerous places.

The return journey to **Cangas** may be made by the **Puerto de Beza** to the foot of the **Picos de Cormion**, in sight of the river **Dobra**, descending by **Amieba** to **Ceneya** to join the high road.]

(B) To visit **Covadonga** the traveller will proceed from **Cangas** by the river **Bueña** 2 miles, to where the **Deva** joins it at **Soto**; at this junction of the **Bueña** and **Deva** is the **Campo de la Jura**, where **Pelayo** took the monarchical oath after the victory at **Covadonga**. Observe a very ancient house close by; from there due south 4 miles through [Spain, 1882.]

a narrow valley inclosed all round by mountains destitute of any vegetation but heather, to **Covadonga** (read Southey's '**Don Roderick**').

Except at festival times there is no public conveyance from **Cangas de Onis** to **Covadonga**, and exorbitant prices are asked from strangers. The road is in part new, and new bridges have been built.

5 m. **Covadonga**. Inn: **Posada**, a substantial house with good rooms and clean beds, has been built, beside the tavern, for the reception of upper-class travellers: meals are supplied at a dollar a day, no charge is made for lodging, and it is usual to present a small sum to the institution on departing. Below the village, on the rt. bank of the stream, is an *Obelisk* erected by the Duke de Montpensier on the "**Campo del Rey Pelayo**," where **Pelayo** was proclaimed king. The valley, a perfect cul-de-sac, makes a sharp turn just before you reach the cave, which faces east and is excluded from view by projecting rocks.

The **Cave** itself opens to some 40 ft.; it is fringed with ivy and ferns, a deep pool of clear water gushes to **Nistona**. It is now approached by a marble staircase from the monastery, which greatly mars the simplicity of the scene. From the top a wooden balcony is carried across in front of the inner cave. On the other side a tawdry sham Gothic chapel has been erected to replace the curious old wooden one burnt down in 1775. A very fine church is built (1882) on a rocky promontory facing the sanctuary. Space has been obtained partly by levelling the summit of the rock, and partly by a massive embankment. The hero's romantic tomb must be visited, a simple stone sepulchre, with no ornament but a sword of Roman pattern. On each side spring from the earth most delicate ferns. Below are traces of a Roman camp, and at **Corao**, in the village, Roman remains are frequently found. **La Cueva de Auseva** is the place whither **Pelayus** fled, as **David** did to that of **Adullam** :—

"Covadonga, el sitio triunfante
Cuna que fue de la insigne España."

It might well contain the 300 Spaniards, the Marathon band that annihilated 300,000 Moors, *como cuenta la historia*. Pelayus, the Dux or Duke of the Goths, died in 737, having reigned 18 years. He was buried in the small church of Santa Eulalia, built by him at **Abamia**, 4 m. from **Cangas de Onis**; nor to this day is any dead body allowed to be placed in the site where his corpse was laid until it was removed to the Cueva.

This victory was the first serious blow dealt to the Saracenic invaders, who afterwards became chary of approaching the mountains: it proved a diversion, and raised up a new enemy in the flank of the advancing Moor, who, now occupied with a resistance at home, could ill spare troops for distant conquests beyond the Pyrenees: thus the warlike French gained breathing-time and organised resistance, until Charlemagne rolled back the torrent, and planted the cross on the banks of the Ebro itself.

According to the Bishop Sebastian ('Esp. Sag.' xxxvii. 79), 124,000 Moors were killed in the valley of Covadonga, and 63,000 were drowned under Monte Amosa, when, according to Paulus Diaconus, "the rest they ran away" into France, where 375,000 were killed. These statements are, in sober truth, things of romance: thus, according to Don Quijote (ii. 1), Orlando himself killed 2,200,000 of king Agrican's army. Those who now tread these narrow defiles of **Covadonga** will, as at **las Navas de Tolosa** and **Salado**, see the impossibility of moving, to say nothing of feeding, not 500,000, but 20,000 men; the true solution of all these *cuentas* will be to read hundreds instead of thousands. The Moorish annalists treated their conqueror Pelayus with Chinese politeness, calling him a "contemptible barbarian" — "One Belay, who roused the people of Asturish." He was "despised" by the Viceroy, Al-horr, as only commanding 30 men ('Moh. D.' ii. 34,260). Pelayus in reality was a true warrior of Spain. *i.e.* a *Guerrillero*, a Sertorius, Cid, Mina, Zumalacarrequi, in short a Christian Abd-el-Kader.

Travellers should endeavour to be at Covadonga on the 8th September, when the great yearly festival takes place. The scene is most striking; the place is thronged for three days with peasantry who come from immense distances, to bring offerings and fulfil vows made; many come in their shrouds and penitents' dresses, carrying tapers. The night before, great bonfires are lit, fireworks are let off, and the people, who do not behave in an edifying manner, dance and eat and drink all night. Mass is said in the open air, and the effect is most picturesque, — the rows of peasants' earnest heads, the lighted candles, vestments, and glorious scenery. The sermon is preached from a pulpit hung on to a walnut-tree. After Mass the Virgin is carried in procession, followed by the pilgrims. It is advisable to secure rooms at the Posada beforehand, or procure an introduction to some of the clergy at Covadonga, who with great civility offer beds and their table to any travellers. The posadas are over-crowded and unpleasant on those days.

(C) 7 m. climb from Covadonga is the Llano de Comeya, a vast amphitheatre surrounded by precipices.

There are three ways of ascending to the **Lago de Enol**: $\frac{3}{4}$ m. in diameter, a delightful excursion from Covadonga; the view of Peña Santa and Picos de Cormion from the Vega is very fine. One is by the direct road, the other by following the Vega de Comeya, and the third through the valley of Orandi. The best way is to ascend by the second road, the Vega de Comeya, and return by the third, the valley of Orandi. The valley of Orandi ends at the Peña de Covadonga — the stream that waters the valley enters the cave, goes through the rock, and reappears as a cascade over the chapel at Covadonga.

The *sportsman* should particularly look out in the hills for the *Rebeco*, a sort of chamois: he will also find an abundance of *caza mayor y menor*. The *naturalist* may here cull simples, and pass his time in zoologizing and botanizing.

The peasants will point out to the

curious in such matters the rivulets that once ran rivers of Moorish blood; they will also show the boulders of granite hurled on the infidel foe, on the rocks the hoof-marks of the mule of Pelayus, and the carvings (at *Abamia*) of the Devil carrying off the traitor-bishop Oppas.]

5 m. The road from Cangas to Panes continues by Corao to Venia.

2 m. *Avin*: observe a small cavern with an opening through which a tree emerges. The road passes under it, and ascends to *Ortigueros* descending by *Carreña*, crossing the mountain range that divides the basin of the Sella from that of the Deva. The views of the **Picos de Europa** and the valley are very fine. The zigzag road has been superseded by an excellent 3rd class road which goes from Cangas de Onis to Puente de Lles and there joins the road to Santander. Part of it is finished, the remainder is in construction.

Carreña. Inn, poor; the centre of the Concejo, aptly named *Cabrales* from the number of goats. The cheese made there is excellent.

15 m. *Arenas* (Inn, poor); at the junction of the Cares and Casaño; the church is ancient.

15 m. *Abandames*, in a fertile vale, affords good fishing, and is much frequented by anglers.

4 m. *Panes* (good Inn), Posada de Manuel Gomez, beautifully situated, below the confluence of the *Cares* and *Deva*.

At Panes we meet the high road that ascends the valley of the Deva from Unquera to Potes. The *Peñamellera*, as seen from near Panes, might pass for a model of the Matterhorn, seen from the Val Tournanche on a scale about one third of the original.

Excursion to the Picos de Europa.

As the majority of travellers wishing to explore the **Picos de Europa** are likely to approach them from Unquera, it seems most convenient to describe in the first place the road through the valley of the *Deva*, which follows a sinuous course circling round the S.E.,

E., and N.E. sides of the mass of the Picos. An omnibus carrying the post leaves Unquera at night, and reaches Potes at 6 A.M., so that those who do not wish to miss the grand scenery of the valley must find some other mode of conveyance. Riding horses are not to be had at Unquera, but a carrito or small tartana can generally be procured. The distances are approximately as follows:—Unquera to Panes, 8 m., thence to La Hermida, 7 m., La Hermida to Potes, 10 m.

Unquera: Parador de Blanchard (see Rte. 49). The road on leaving the bridge at Unquera keeps the right bank of the Deva, but instead of following the sinuous course of that stream, soon begins to wind upwards over the hills, and after obtaining gradually a height of 500 or 600 ft., descends again to the valley; the striking peak of the *Peñamellera* being conspicuous in the valley of the *Cares*, which joins the Deva near Panes. (Inn, kept by Manuel Gomez, very fair, civil people.) The river, which runs at the foot of the slope on which the valley stands, is navigable by boat to Unquera, and the pedestrian, descending the valley, may thus vary the way. Above Panes the valley gradually contracts, and about 3 miles above the village the road enters the remarkable defile of the *Cillorigo*, through which the Deva runs for a distance of fully 10 miles in a very deep channel, only a few hundred feet above the sea-level, between the lofty mass of the **Picos de Europa** and a rugged group of limestone mountains that surpass 5,000 ft. in height. It recalls to memory the defile of the Brenta between Primolano and Bassano, through which that river issues from Tyrol into the plain of Venetia. The rocks on either side are here less utterly precipitous, but the vegetation is more luxuriant and varied. The chestnut especially, which in the Alps is rarely seen on limestone, here grows in great beauty and perfection. The sinuous crags and battlements of rock that overhang the defile are weathered in the most fantastic manner, being in many places pierced through by openings that give a view of the sky, and suggest the apprehen-

sion that a breath might bring them down toppling on the road beneath. About 7 miles from **Panes**, at a bend in the defile, the traveller reaches the small hamlet of **La Hermida**, where there is a poor *Inn*, *Parador de la Victoria*, not inviting as sleeping quarters. Here a steep track, carried down a ravine on the l. bank of the **Deva**, conveys the ore from the mine of **Andara** near the summit of the **Picos de Europa**. On the opposite side of the stream is a mineral spring, said to be efficacious in rheumatic and paralytic cases. Above the **Hermida** the gorge continues, but gradually bends to the S., and finally somewhat W. of S. for a distance of about 6 miles, till it opens out in the valley of **Llebana**, as this part of the valley of the **Deva** is locally named. The fine forests which formerly clothed the slopes on either side, have been sadly cleared, and they exhibit a somewhat bare and monotonous appearance. There is a remarkable contrast between the climate of **Llebana** and that of the northern side of the mountains, this being much drier, with hotter summers and drier winters, and in consequence the vine, which does not prosper in the damp coast region, here thrives and produces very tolerable wines. After emerging from the defiles the road passes two small hamlets, and to the l. is seen a new road leading to **Cervera**, and immediately after reaches

Potes, the chief place in the **Llebana** district. There are two or three Inns, of which the best is that named **Posada de Eugenio**, from the Christian name of the worthy landlord. He occupies the mansion of some old family of the place, and the rooms are unusually spacious, and the food fair. This is much the best head-quarters for any one wishing to explore the **Picos de Europa** and the mountain range of nearly equal height that divides this district from the **Muros**.

The neighbourhood of considerable mines leads to the frequent visits of engineers, and it is a pleasure to the traveller to meet intelligent gentlemen from whom to obtain correct information as to this little known country.

The little town is very picturesque, and contains numerous solid stone houses adorned with the armorial bearings of families who formerly resided here, and in the centre stands a castellated mansion which belonged to the late Duke of Osuna. The Church is modernised, but in the neighbourhood are two others that deserve a visit—that of **San Sebastian** about two miles distant. In the opposite direction to the right, $\frac{1}{2}$ hour from the bridge is the Benedictine convent **San Toribio**.

The Church has two unimportant Romanesque doorways; it was modernised in the 15th centy., and a modern chapel added in the last century by *Bishop Cossio*. An interesting retablo, although much deteriorated, with paintings on panel, late 15th centy., is over the high altar. Obs. an old statue of **Santo Toribio**, daubed over, with a chain at its feet, which the peasantry believe cures epilepsy. Ask to see a splendid silver cross, which contains a *Lignum Crucis* in *Bishop Cossio's* chapel. It is an admirable specimen of Gothic transition work, and is covered with exquisite medallions of *repoussé* work.

This excursion, full of interest to the mountaineer, the naturalist, and the geologist, may best be made from **Potes**, but to ascend to the summit and return on the same day is a long day's work, and a traveller provided with an introduction to the engineers or managers of the mines will do well to accept shelter for the night if such should be offered. Those who do not object to the rough quarters at **La Hermida** may see more of the mountain by making the ascent from that place and descending to **Potes**, or vice versa. If provided with a horse or mule used to mountain work, the traveller, ascending from **La Hermida**, finds a more direct track to the highest mine, locally known as **Andara**, but more correctly **San Benigno**, and may ride all the way. In ascending from **Potes** by the **Canal de San Carlos**, the upper part of the way is too steep to ride; but on the other hand it is generally possible to find a mule

or donkey for hire at **Potes**, on which to accomplish the lower half of the ascent, and such are not to be found at **La Hermida**. The following account of the ascent is by a traveller who ascended from **La Hermida** and descended next day to **Potes**.

Close to the **Parador** commences the ascent to **Andara**, the generic name of these mountains, and which is especially applied to the spot inhabited by the engineers and miners. This road is 8 ft. broad, and fairly constructed, but without a wall or protection on the dangerous side: it has been made for the carts drawn by oxen to bring the minerals from the mines: in some places it appears hardly credible that a cart can pass. This excursion can be made on horseback to the top without a guide, if necessary, by simply following the *carretera*. The whole distance to **Pico del Ferro**, near the mine of **San Benigno**, the highest point, is about 22 kilometres, 12 miles; it takes 6 hours to make the ascent from **Hermida**. The gorge on the road to **Bejes**, by which the waters join the river **Deva**, is full, notwithstanding the wild condition of the locality, with walnut trees. 4 m. from **La Hermida** is the picturesque village of **Bejes**, placed at the foot of a mountain, with its little church dividing two groups of houses. This village is surrounded by a zone of vegetation, and is built upon red coloured sandstone of the **Triassic** deposits, which run from E. to W., dividing the limestone mountains. 2 m. beyond is **Doblillo**, half-way to **Andara**, the *buvette* (*cantina*) which provides the miners with food. A good breakfast of milk, bread, cheese, and eggs may be had at the *cantina*. At **Doblillo** almost all traces of vegetation disappear, and for the rest of the road to **Andara** you are surrounded by huge limestone rocks. On the opposite side is **Treviso** (Pop. 150), a solitary pastoral village, set apart from its position and bad roads, especially when the locality is covered with snow. No wine is ever drunk at **Treviso**, and no doctor or apothecary's shop has ever been known

there. Here the excellent cheese *Picon* is made, a sort of **Stilton**. On reaching **Andara** two hollow cuts out of the limestone rocks appear like amphitheatres, from which two roads lead to the mines: on the highest is the house where the engineer lives, a rough *buvette*, *cantina*, houses for the workmen, and a small chapel dedicated to **Sta. Barbara**. The King of Spain spent some days of Aug. 1882 at the Engineers' shed shooting robecos. The festival (*romeria*) is celebrated on the Assumption, 15th Aug. By starting from **La Hermida** at 5, **Andara** can be reached, even if the ascent is made on foot, between 12 and 1. After resting, the further ascent may be made to the **Pico del Ferro**, by the mine of **San Benigno**, *la Inagotable*, in 1½ hour on foot or horseback. The view from there is as fine as a view can be without glaciers or snow-mountain. From this spot to the N. is a vast horizon of valleys and mountains, terminating with the sea; to the S. the picturesque and beautiful valleys and mountains of **Llebrana**; to the E. a large group of mountains, and numberless villages scattered on the coast; to the W. the sun setting behind an array of peaks unseen out of the **Dolomite** country. The position is of the grandest order; the only drawback being a cloudy day, when the valleys are literally covered by a sea of clouds. The sunrises and sunsets are admirable. At the base, to the N. of the **Pico del Ferro** is a small lagoon, 200 yards, produced by the melted snow; at the W. are the flocks of the shepherdesses of **Treviso**, which are brought to graze on the small patches of grass between the rocks. It is interesting to study their mode of life, the way the cheese is made, and primitive manner in which they enclose their cattle in the hollows formed by the enormous rocks which have fallen down the valley. The size of their habitations is incredibly small, and remind the traveller of prehistoric times.

All these mountains are of carboniferous limestone. The zinc mines they contain are very numerous, and produce great quantities of *calamine*, *smithsonite*.

nite, some zinconite, and blend, amber-coloured and transparent. Some lead is also found, but in small quantities. These mines have been worked for the last 30 years; before this only some small veins of lead were known. The first person who took a piece of calamine down to **Potes** to be analysed was an old shepherd of **Treviso** (tio Santiago); he knows every inch of the locality, and places his flocks in the roughest spot near the lake; he has been **Alcalde** of **Treviso**, and is always consulted on any detail concerning the topography of these mountains.

The simplest manner of visiting **Los Picos** is after sunset to return and sleep at **Andara**, and after sunrise turn homewards; although two or three days may be spent with great enjoyment at **Andara** exploring the lake, visiting the mines, looking for fossils—encrinites abound—and collecting wild flowers, forget-me-nots, gentians, and a large variety of stone plants and ferns, which grow in great beauty within the crevices of the limestone rock. As there is literally no sleeping accommodation at **Andara**, visitors should endeavour to get an introduction to the local engineers, who are most hospitable to travellers. The *administrador* of the mines is courteous, and ready to help a stray traveller with a bed and local guide in case he is not provided with an introduction.

August is the best month for this excursion. The mines are only worked in June, July, August, and September; the rest of the year nothing is done on account of the immense quantity of snow with which everything is covered.

The most direct way for descending to **Potes** is by the **Canal de San Carlos**: the near rock scenery and distant views are very beautiful. The mineralogist may, however, take another track by the mine of **Aliva** at the foot of the **Peña Vieja**. Rare varieties of blend are found there, and a track leads thence to **Potes** in 4 hours. To find the way by the **Canal de San Carlos** a guide is expedient, as there are many cart tracks, and the most direct course is not well marked. On the upper

part of the mountain the way is very steep, and the horse should be led. The forests that once clothed the slopes below the upper craggy ridges of the mountains have been sadly thinned, but clumps of fine oaks are still passed at intervals. The lower slopes are in great part covered with brushwood, and the botanist will be interested by several characteristic plants of the interior of Spain not to be seen in the coast region of the **Asturias**. In from 4 hrs. to 4½ hrs. steady walking from the summit of the mountain (longer if on horseback) the traveller reaches the poor little village of **Turieno**. Crossing an ancient stone bridge over one of the branches of the **Deva**, he comes upon a new road leading to some of the mines in the upper part of the valley, and following the right bank soon reaches **Potes**, a distance of about 2 m. Passing under some old houses and over the picturesque upper bridge over the main branch of the **Deva**, he enters the intricate narrow streets of the little town.

A sort of omnibus without springs plies from **Potes** to **Cervera** taking a whole day for the journey, and from that place the traveller may reach the railway from **Santander** to **Madrid** at the stations of **Reinosa** or **Aguilar** (see Rte. 24).

[At 4½ m. from **La Hermida**, on the road to **Potes** at the foot of **Peña de Sebeña**, is the interesting church of **Santa Maria** in the village of the same name. Ask for the cura's house, who will give the keys. The plan of the church is square, although modified by later additions. The roof is supported by large brackets cut in circles of different sizes. Underneath them is a band of ornamentation of the same style as that of **Guarrazar** and **San Miguel de Lino**. The interior is composed of three equal naves separated by quadrangular pillars, against which rest columns with finely carved capitals with acanthus leaves and geometric traceries. These columns support horseshoe arches, which bear a strong resemblance to **San Miguel de Escalada** near **Leon**.]

ROUTE 50.

LUGO TO OVIEDO, BY VILLALBA, MONDOÑEDO, AND VILLANUEVA, FROM THERE BY THE COAST TO RIVADEO.

Diligence, 116 m.

The fishing, both in sea and river, is everywhere excellent upon this route.

Leaving Lugo (Route 46) an uninteresting swampy country intervenes to 10 m. **Villalba**, after which the road becomes more hilly, and the glimpses of the distant sea are fine.

10 m. **Mondoñedo** (Britona). *Inn*: Posada, tolerable. Pop. 10,934. It stands at the foot of Monte Infiesta, in an oval valley, watered by the crystal tributaries of the Masma, and is the see of a bishop suffragan to Santiago.

The **Cathedral** was begun in 1221. Four chapels were added behind the *Capilla Mayor* in 1595–9. It has three naves, and two pepper-box towers. The new bell, weighing 24 cwt., which was cast at Leon in 1868, it is said, can be heard at a distance of 20 m.

The **Santuario de Nuestra Señora de los Remedios** is a handsome building. The image *la Grande*, called also *la Inglesa*, was brought from St. Paul's, London, at the Reformation.

N.B. *Bridle-path* to Santa Marta de Ortigueira, and thence to Ferrol (see Rte. 54).

Leaving Mondoñedo, the road passes the Benedictine convent of **San Salvador**, on the Rio Masma, founded in 969 by the Conde Gutierre Osorio, who became a monk, went a pilgrimage to Jerusalem, and was afterwards buried here in a superb tomb, constructed of marble and mosaics.* Here also was buried his sister, Urraca. The convent was pillaged by the French.

* For his Life and Miracles, see 'España Sag.' xviii. 296.

The neighbouring district is well populated, much flax and maize is produced: the latter is dried in buildings pierced with slits like windows for arrows.

4 m. **Villanueva de Lorenzana**. Visit the fine Benedictine Convent of Sta. Maria de Valdeflores, founded in 1077 by Count Da. Osorio Gutierrez, a brother of Dn. Urraca's. The church and monastery were rebuilt in 1733—the only thing remaining of the old work being the sepulchre of the founder.

6 miles from Villanueva, near Barreiros, is the coast road, which is followed to Rivadeo—10 miles.

17 m. **Rivadeo**. *British Vice-Consul*: Dn. A. de Torrontegui. *Inn*: fair. Pop. 9161. This sweetly-situated town is placed on the "banks of the Eo," at the point where it enters the sea. The **Castillo** commands the lovely bay, which is in form like an indented lake. On the pretty Alameda stands an Alcazar with two towers, and a Moorish-looking gate. The towns of Figueras and Castropol rise on eminences opposite. The river Eo divides the provinces of Galicia and Asturias. The *ria* is famous for its oysters and fishing. [The angler may go to Abres (6 m.), up the river Eo; its salmon fishing is renowned. From Abres he can descend to the Vega, and avail himself of the good road which has been finished as far as the gorge of the valley, and from there, by **Santa Eulalia de Oscos**, descend to the valley of the Navia, as far as the sea-coast. The road in parts is bad, the valley of the Navia can only be passed on foot and with great difficulty in some places.]

If the traveller does not wish to go to **Rivadeo**, the river may be crossed at La Vega by an iron bridge. The road is already complete from Rivadeo to Luearca. There is a daily diligence to Oviedo, so that the traveller can now go the whole way from Lugo to Oviedo by diligence.

Leaving Rivadeo, the stream is crossed in a ferry-boat to Figueras, the first town in the Asturias.

The western corner of Asturias has never been fairly explored by the artist or antiquarian; the Puertos at S.W. angles are very fine, and the valleys below have scenery and buildings of interest, but the country is not so pleasing as to the E., and is thinly populated by a poor race; halting-places are few and wide apart, and offer little or no comfort.

16½ m. **Navia** (Pop. 7058), a small town built upon its splendid salmon river. Obs. the fine iron bridge over the river.

12 m. **Luarca**. This pretty town nestles in a sheltered cove between the points **Las Mugerres** and **Focicon**. Here the trout-stream **Negro** comes down into the bay. The houses in **Luarca** are most picturesque, and a chapel, with a whitened tower, hangs above on a rock, a landmark to ships, and put into the picture as if to please painters. At the clean little *Inn*, with its shady garden, the angler might put up. This locality is thickly peopled, and cultivated with maize. The peasants have less of the misery of the interior of Galicia; their homes are more comfortable, and their windows oftener glazed. The costume and manners change and improve as we advance into the **Asturias**. The traveller who wishes to go by diligence to Oviedo can do so by **La Espina**, **Salas**, **Cornellana**, and **Grado**. If he wishes to follow the sea-coast, he must leave the high road at Canero, and ride over **Las Ballotas**, a jumbled series of hills, to **Muros**. The road is uninteresting. Shortly before reaching **Muros** the little fishing-place of **Cudillero** may be visited. 2 miles from **Cudillero** is the beautifully situated house of the **Marques de Muros**.

25 m. **Muros**. *Inn*: Posada, poor—diligence daily to Oviedo. Here **Jovellanos** was wrecked by the inhospitable sea, and insulted by the still more cruel authorities on land. He died at **Vega**, near **Navia**, Nov. 27, 1811, worn out by fatigue and old age, and heart-broken at the ingratitude of his country. Crossing the deep-blue and glorious fishing river the **Nalon**, over a splendid tubular

bridge 300 metres long at the **Castillo de San Martin**, which enables the traveller to go straight to **Pravia**, 6 m., the scenery resembles Devonshire, with sloping wood-clothed banks, dipping into the water, damp and green. The road now passes the rich coal-mines of **Arnao**. The adit to the mine hangs about 30 ft. above the sea; the shaft runs about 1200 feet deep, and below the water's level. The seam of coal is about 40 ft. thick.

9 m. **Aviles**: *Inn*: **La Serrana**, **Calle de la Herreria**, fair. Pop. 9386. This ancient town (the **Argenteorolla** of the Romans), the capital of its **Concejo**, is cheap and well provided with fish, game, and fruit. The frontal of the Gothic **Ch. of San Nicolas** (14th century) is composed of animals, flowers, and zigzag and enrailed patterns. Obs. in the interior a statue of **Nuestra Señora del Carmen**, by **Antonio Borja**, and an old tomb supported by eight Byzantine **Alhambra**-like lions, belonging to the **Alas** family. The font of this ch. is hollowed out of a Corinthian capital. The **Capilla de Solis** was built in 1499, by **Rodrigo de Borceros**, for **Pedro de Solis**, who also founded the hospital in 1515.

In the huge **Ch. of San Francisco**, obs. the early windows in the clerestory, and three old tombs; also a **Santa Rosa** by **Borja**.

In the suburb of **Sabugo** look at the *Church* dedicated to **St. Thomas of Canterbury**.

Juan Carreño de Miranda the painter was born at **Aviles**, March 25, 1614.

Amongst ancient houses, obs. the **Casa de la Baragaña**, in which **Don Pedro el Cruel** lodged; and that of the **Marques de Campo Sagrado**, with his arms on the façade. The antiquarian should examine the archives of **Aviles**, and inquire for the supposed original *Carta puebla*, or charter granted by **Alonso VII.** in 1135; he may also look at some remains of the rude old walls near the quay, and obs. the **Puente de San Sebastian**.

The **Plaza** (like the streets) is sombre, damp, and picturesque. The women are pretty, and walk with ele-

gance, especially the maidens who come out to draw water after an Oriental and classical fashion: light and sure is the chamois step of these graceful Rebeccas and Hebes, upright their figure, and picturesque their bearing. The well or fountain in Spain, as in the East, is the morning and evening Tertulia of the womenkind, who here pause a moment from a life of toil to criticise and abuse their friends, for scandal everywhere refresheth the sex. Their costume is quite à l'antique; a handkerchief, tightly drawn, defines the form of the head, while the hair and knots are collected behind, and fall quite in a Greek model. The bodices are of velvet or coloured cloth, with a tippet crossed over the bosom.

8 m. N. of Aviles is Cape Peñas. Cape Torres is supposed to be the *Aræ Sextianæ* of ancient writers, though Morales asserts Gijon is the site. The country is open and wind swift.

Aviles (equidistant between **Santander** and **El Ferrol**) is situated about 3 m. from the sea, with an open *ria*, flooded at high-water, and well stocked with wild-fowl in winter. A portion of these valuable salt-marshes has been redeemed by an embankment.

3 m. N. is Manzaneda, where there is an interesting *Ch.* built in the Romanesque style. It is of the 11th centy., and once belonged to the Templars. The arch over the high altar is extremely beautiful; and the masonry admirably preserved; the corbels and roof also deserve notice.

[Diligence daily in 5½ hours to **Pravia** (Pop. 10,312. *Inn*, poor), dominating its Vega, the most fertile and beautiful in Asturias. Hither the Court was removed from **Cangas de Onis** by *Silo*, buried in the ch. of St. John. **Santianes**, 1½ m. N., now unfortunately whitewashed and spoilt. The *Nalon* here is a glorious salmon-river still.]

ROUTE 51.

OVIEDO TO VILLAFRANCA DEL VIERZO, BY
CANGAS DE TINEO. 127 m.

There is a *carretera* and diligence leaving **Oviedo** which is available as far as **Cangas de Tineo**. The road (1881) is finished to the top of the **Puerto de Leitariegos**, in construction to **Toreno**, finished to **Ponferrada**. This is the old road followed by the *Maragatos*, which was taken by *Gil Blas* on his way to Madrid.

Leaving **Oviedo** the road soon commands fine views of the valley of the **Nalon**, which it crosses at

6 m. **Trubia** (*Inn*, decent). Here is established the important government artillery foundry. The situation is most picturesque and beautiful. The valley of the river **Trubia** is worth exploring; an indifferent road leads up to the **Concejo** of **Quiros**, where a French iron foundry exists. Visit the churches of **Sta. Nadalia de Tuñon** (10th centy.), **Trubia**, **Villanueva**, and **Proaza** (11th and 12th cents.) From **Trubia** to **Proaza** there is a steam tramway which conveys the minerals from the **Concejo de Quiros**.

Proaza (*Inn*, bad) is a considerable village, and may serve as headquarters. There is a high road as far as **Caranga**, which ends there; the gorges are very fine. 6 miles from **Caranza**, at about one mile from **La Plaza**, the centre of the **Concejo**, there is a very remarkable cavern, which has been little explored, about 1 mile long.

[4 m. N. of **Trubia** and 3 W. of **Oviedo** is **San Claudio**, a good Romanesque church.]

The road continues to

8 m. **Grado**. *Inn*, fair. Pop. 20,604. No antiquities. Obs. the fine bridge of Peñafior, 1 m. E. A long ascent and descent lead to

5 m. **Cornellana**. Posada, indifferent. The site of the defeat of Nepociano by Ramiro I., A.D. 824. The interesting ch. of the monastery close to the Narcea was founded in 1024.

The road crosses the carretera of **Belmonte to Pravia**. This carretera continues as far as **Soto del Barco** and **Aviles** on one side, and **Cudillero** on the other.

[4 leagues S. of **Cornellana**, up the **Pigueña**, is **Belmonte**, having a vast ruined monastery of the last centy.; on the way is the gorge of **Escobio**.]

The valleys of **Salas**, the **Miranda** and **Narcea** meet at **Cornellana**. The scenery from **Belmonte** is of the highest order.

10 m. **Salas**. Pop. 16,974. *Inn*, good. An ancient town. The church of **San Martin de Salas** outside the town has been built over the site, and with the materials of an ancient church of the 10th century. A number of inscriptions of this period, alluding to an **Abad Alfonso**, have been let into the outer walls, and traces of ornamentation are visible in several places. The late Gothic church of **La Colegiata**, founded by Cardinal **Valdés** (ob. 1568), is a very good building in the late Gothic style; his monument is a grand work, composed of thirteen statues of natural size, on one side of the high altar. The monuments to his parents are in another part of the church. The square tower in the Plaza is interesting.

4 m. **La Espina**, a village in a dreary upland; here the **Luarca** road diverges. The road is uninteresting until close to

14 m. **Tineo**. Pop. 22,939. *Inn*, poor. Picturesquely placed on a steep slope commanding fine views. Obs. the ancient house of **Campomanes**, and the church and cloisters of the monastery opposite.

[3 m. W. of **Tineo** is **Obona**, a monastery dating from 8th centy.; the present building is of the 12th. Another 3 m. brings to **Barcena**, founded in 973. Obs. the window in E. gable, and some internal pillars and arches; the rest is 12th centy.]

It is better to return from **Tineo**, to take the diligence road from **Espina** to **Ponferrada**, and follow the **Narcea** to **Cangas de Tineo**, instead of continuing on horseback along the high road to **Cangas de Tineo**. The descent del Radical and the pass of **La Florida** are splendid and well worth seeing. In gloomy weather the scenery is very fine. At **Ponferrada**, if the traveller prefers it, he may join the railway of **Galicia**, or go by the high road to **Villafranca del Bierzo**.

19 m. **Corias**, a huge monastery founded in 1032; rebuilt in the last centy.

1½ m. **Cangas de Tineo** (*Inn*, bad), shut in by high hills at the junction of the **Luinia** and **Narcea**. No antiquities. Obs. the curious bridge, with its two arches at angles to each other. The road follows the valley of the **Luinia** and **Navigo**, up which there is a road.

18 m. **Puerto de Leitariegos**. Pop. 437. The inhabitants of this district (called **Las Brañas**, a word meaning a "high place") are breeders of cattle, and live in small hamlets composed of chalets, *chozas* (mountain huts), like the *Bordas* of **Navarra**, to which they migrate from the plains during the spring and summer months. They are an isolated race, living apart from their fellow men, and probably descendants of **Moors**. The term *vaquero* (breeder of cattle), by which name they are known, is one of deadly affront. **Jovellanos** wrote a paper on them. These nomad pastoral shepherds remove in caravans like gipsies, carrying all their household goods, children, and cattle. They thread in summer the intricate passes or the elevated heights, where they pasture their flocks, and make provisions of

hay for winter, herding entirely with their cattle, and holding no commerce with the villagers below, or even with the other *Brañas* on high. Each little clan stands alone and aloof, shunning and despising its neighbour: they fence themselves in against mankind, as they do their flocks against the wolf. They never marry out of their own tribe. These Bedouins of the mountain have retained many ancient observances, especially as regards their dead and funereal rites.

11 m. *Lacsana* is the first town in the Vierzo. Now the route follows the beautiful Sil to

11 m. *Palacios del Sil*. Pop. 2256. Thence through grand scenery to

10 m. *Toreno* (Pop. 2405), situated in the midst of a wild uninhabited district, and

8 m. *Cacabelos*, equally picturesquely placed.

3 m. *Villafranca del Vierzo*. Pop. 2187. (See Rte. 46.)

7 m. *Tegeiro* Stat.

5 m. *Curtis* Stat. Pop. 3811.

7 m. *Cesuras* Stat. Pop. 4906.

3 m. *Oza* (San Pedro de) Stat. Pop. 7351.

5 m. *Betanzos* Stat. (*Inn*: Posada de Don Carlos.) Pop. 8132. This ancient city (the *Brigantium Flavium* of the Romans) rises on a hill over the Mandeo. Its narrow streets, or rather lanes, are still defended by some of the original gateways. The climate of this sheltered peninsula is peculiarly mild and agreeable in winter.

Between Betanzos and La Coruña the line of route is so thickly populated as to present the appearance of a straggling village street.

7 m. *Cambre* Stat. Pop. 6173.

2 m. *El Burgo* Stat. Here the *Mero* is crossed by a bridge. At El Burgo, Drake and Norris routed the Spaniards under the Conde de Andrada, in 1589.

3 m. *La Coruña* Stat. *Inns*: Fonda de la Iberia—the house is not good, but the food excellent; Fonda Universal, 81, Calle San Andrés. *Casas de Huespedes*;—de Mary Guyett, No. 19, Calle de Garras (suburb of Santa Lucia), a homely but clean English house;—de *Inocencio*, in the Calle San Andrés, frequented by commercial travellers.

Casino: La Tertulia de Confianza; visitors free for a month upon the introduction of a member.

Cafés: El Suizo, in the Calle Real; de Puga, in the Calle Real.

Post Office in the Calle Real (nearly opposite the Rua Nueva).

Capilla Evangélica.

Theatre: Coliseo de San Jorge.

English Consul: J. H. Walker, Esq.

Vice-Consul: Don N. del Rio.

U. S. A. Vice-Consul: Anthony G. Fuertes, Esq.

La Coruña (*our* Corunna, the old Cruña, "The Groyne" of Queen Elizabeth's days), Pop. 36,113, is the chief support of Galicia. Founded by the Phœnicians, it was captured by the Romans, u.c. 693, when Junius Brutus named it *Ardobicum* *Corunium*. The city was subsequently called *La Villa de Coruña*; *Cor*, *Car*, being a common Iberian prefix connected with height:

ROUTE 53.

LUGO TO LA CORUÑA. RAIL.

61 m.

Lugo Stat. (See Rte. 46.)

8 m. *Rabade* Stat.

7 m. *Bahamonde* Stat.

4 m. *Parga* Stat.

7 m. *Guiteriz* Stat. Here is the mineral spring of San Juan. Leaving this little hamlet, the Ladra is again crossed, and the charming Mandeo, another trout stream, flows along parallel to the road as far as

Corona, crown. The present name has been derived by some from *Columna*, the Phœnician Pharos, which (still called *La Torre de Hercules*) rises distant 1 mile N.W. This *Pharos*, or lighthouse, was repaired for Trajan by an architect named *Caius Servius Lupus*, as is conjectured from a damaged inscription formerly visible on a rock hard by. It was again repaired by Charles III., and has since been improved: being 363 ft. above the sea-level, it is visible at the distance of 12 miles. *La Coruña* blazons on its shield "this tower on rocks, a lamp, two crossed bones, and a skull above, crowned with an orle of eight scallops in honour of Santiago."* In 1563 the city was raised to the seat of the *Audiencia*, which in 1802 was removed to El Ferrol, and under the Constitution of 1820, to *Santiago*, and then in 1835 back again, to the infinite subsequent bickerings of the cities. *La Coruña* stands on a headland of the three bays, or *rias*, of *Coruña*, *Betanzos*, and *El Ferrol*. It lies about half-way between the Capes *Ortegal* and *Finis-terre*.

The entrance to the port, or *Boca del Puerto*, is defended by the castles *San Anton* and *Santa Cruz*, the latter placed on its little island, while the city itself is guarded by a picturesque sea wall, extending from the *Puerta Real* to the *Torre de Abajo*, and by the castle *San Diego*; the land approach is by the *cortadura*. This secure harbour, in war time, used to be a nest of privateers, who molested the chops of the British Channel.

La Coruña has an upper quarter and a lower one; the ancient party wall has been almost entirely taken down: the former contains the principal official and ecclesiastical buildings.

The Church of *Santiago*, probably founded about the middle of the 12th centy., had a broad nave 44 ft. wide, which is divided into four bays by bold cross-arches. Obs. the W. door-

way: it has a figure of *Santiago* in the tympanum, and statues in the jambs. The N. doorway has heads of oxen supporting the lintel, with carvings of foliage in the arch. In this ch. is preserved a fragment of an embroidered blue velvet cope. It is so similar to those of *Ely*, and other English examples, that Mr. Street thinks that the *Coruña* cope is also English work. ('*Gothic Architecture of Spain*,' p. 138.)

The *Colegiata* of *Santa Maria del Campo* was made a *parroquia* in 1256, by *Alonso X.*: in 1441 it was made collegiate. Its nave and aisles of five bays are all covered in with pointed waggon-vaults. The N. door has a sculpture of *St. Katharine* in the tympanum. The S. door has storied capitals: the corbels (under which are sculptured angels) support the tympanum with its figure of *St. James* leaning upon a pilgrim's staff. The tympanum of the W. doorway is sculptured with the *Adoration of the Magi*. The W. front is peculiarly picturesque. A tall cross, with a sculpture of the *Crucifixion*, stands in the *Plaza* in front of the ch. The tower is finished off with a pyramidal structure as at *Leon*. The great altar is in an apse.

Visit in the upper quarter of the town the *Campo de San Carlos*, and the grave of *Sir John Moore*, who, shrouded only in his martial cloak, was interred here on the 17th January, 1809, by a party of the 9th regiment. His requiem, sung by *Charles Wolfe*, rivals the elegy of *Gray*. The plain granite urn which marks the site of the grave is surrounded by a low wall, which makes it difficult to obtain a view of the inscriptions in Latin, English, and Spanish, upon the sides of the tomb. The monument was originally raised by the British Government: it was restored in 1834 by our Consul *Mr. Bartlett*. The oval enclosure, which now forms a kind of promenade garden, is about an acre and a half in extent. It was laid out as a garden, and planted with flowers, in 1839, chiefly through the exertions of *General Mazaredo* (read his inscription in the summer-house).

Between the *Campo de San Carlos* and

* Consult '*Averiguaciones*,' *José Cornide*, 4to., *Mad.*, 1792, with plates; '*Historia y Descripción*,' *Enrique de Vedia y Goosens*, 4to., *La Coruña*, 1845.

the sea are two blocks of whitewashed buildings facing each other. The one to the rt. is a military hospital, that to the l. a military prison.

Between the old town and the new, in the centre of an open space, is the huge fortified barrack, erected, 1858–1865, by the O'Donnell Government, as a strategic position from which to command the town, *not* the bay. This anti-revolutionary fortified pile cost the country 220,000*l*.

The new town, **La Pescaderia**, which was once a fisherman's suburb, is now the fashionable quarter. The principal street is the *Calle Real*. The *market-place* is charmingly picturesque; it is trellised over on one side by luxuriant vines. Visit it early in the morning to observe the costumes and the abundant supply of produce—both of the land and sea.

The Cigar Manufactory *La Palloza* is outside the town, in the suburb of Santa Lucia: it employs more than 3000 women and girls. It may be visited with an order obtainable from the Señor Director.

La Coruña is the centre of an extensive export cattle trade. Many thousand fat oxen are yearly shipped to London, Plymouth, Liverpool, &c.

The popular promenade is the tree-shaded *Marina*. The *Calle Real* is also a favourite evening paseo. A very pleasant walk leads to the tower of Hercules, from which a fine sea and coast view is obtained. The sea-bathing at Coruña is very good. The climate during the winter and early spring is admirably adapted for weak constitutions, requiring mild, bracing air of an equable temperature.

The Coruñese are a lively, agreeable people; the gentler sex are many of them of fair complexion, and of an Anglo-Saxon type of features; they walk in an elastic and graceful manner. Amongst the lower classes the true Hibernian type predominates, the fisher-girls especially being Irish to the backbone. These picturesque creatures go bare-legged and bare-armed, and dress in brilliant colours. The men are clad in *paño parlo*, and wear knee-breeches, broad-brimmed

sombreros, and bright scarlet-coloured sashes wound round the waist.

The historical recollections of Coruña are peculiarly interesting to an Englishman. Here John of Gaunt landed, July 26, 1386, to claim the crown of Castile in right of his wife, the daughter of Peter the Cruel. Philip II. embarked from hence to marry our Queen Mary.

It was from Coruña that the Spanish *Invincible* Armada sailed on the 26th July, 1588, to conquer and Romanize Great Britain. The squadron consisted of 130 ships, armed with 2630 cannon, and manned by 19,275 sailors, and 8450 soldiers.

La Coruña was taken, April 20, 1589, by Drake and Norris with only 1200 men, the Spanish fleet flying on his approach to El Ferrol, and the garrison to the citadel.

In this bay Sir David Baird landed in October, 1809, with 6000 men, to assist the Spaniards.

The last hard-fought action between the French and the English at Coruña was fought, Jan. 16, 1809, on the heights of Elvira, behind the town. Moore's position was bad, from no fault of his, as with only 13,244 men he could not defend the stronger but more extended line of the outer heights against the superior numbers of the enemy, while, from his artillery being embarked, he was obliged to occupy the range nearer the town. About 2 in the afternoon, Soult, with 20,000 men, with great superiority of cavalry and artillery, attacked the English, and was everywhere most signally repulsed: the 4th, 42nd, and 50th, under Baird, putting to flight at Elvira a whole column commanded by Foy. Our loss amounted to 700, while the enemy's exceeded 3000, as their column was riddled by our steady lines at Elvira, who fortunately before the battle were supplied with fresh muskets and ammunition. Moore, like Wolfe, Abercromby, and Nelson, lived long enough to know that the foe was defeated, and like them died happily, having "done his duty." His last words (the tongues of dying men enforce attention like

deep harmony) were in anticipation of his posthumous calumniators: "I HOPE THE PEOPLE OF ENGLAND WILL BE SATISFIED; I HOPE MY COUNTRY WILL DO ME JUSTICE."

The embarkation took place with perfect order, and so entirely unmolested by the worsted foe, that had the English only then been turned against Soult, he himself must have taken to his heels.

Excursions: To the baths of Arteijo, Pop. 8204 (7 m.), and thence forward to Carballo, Pop. 11,902 (14 m.). The road is bad: it leads past the ch. of Oseiro, and the celebrated sanctuary of Pastoriza. **Arteijo** has poor lodging accommodation. The season commences 1st July, and terminates 30th Sept. The waters are strongly impregnated with chloride of sodium, and are considered beneficial in stomachic disorders.

From Arteijo the rough mountain road continues (7 m.) to the *Baths of Carballo*. The 85 houses of which the village is composed are most of them lodging-houses; the accommodation, however, is rude and uninviting. The waters are sulphurous, and are reputed to possess various curative qualities. The season commences July 1, and closes Sept. 30.

Steamers from Coruña. Fine steamers twice a month to and from Liverpool and Havre. To London take steamer to Vigo, and from there one of John Hall's steamers which touches there weekly. To London monthly; to Bilbao, Santander, Gijon, Carril, Vigo, Cadiz, Malaga, and Barcelona, about twice a week. (N.B. For times of sailing consult the *noticias* placarded upon every wall.)—To El Ferrol daily at 3 P.M., returning from Ferrol the following morning at 9. (See Rte. 54.)

ROUTE 54.

LA CORUÑA TO EL FERROL. 33 m.

El Ferrol is distant 11 m. by sea from Coruña and 33 m. by land. The pleasantest route is by the steamer, which leaves Coruña at 3 P.M. and arrives at 4.45 at El Ferrol, returning the next day at 9 A.M.

Rail to Betanzos (*see* 'Indicador'). The diligence route from Betanzos, 21 m., is as follows:—

Betanzos Stat. See Rte. 53.

12 m. **Puente d'Eume**. Pop. 8634. This picturesque town stretches from the shore of a *ria* (or bay) up the side of a steep hill. Its remarkable bridge, originally 1 mile long and formed of 58 arches, was destroyed in 1868 to make way for a modern structure, which spans the actual bed of the river at its mouth, the rest of the ancient road being now carried over an embankment, which has been constructed for the purpose of reclaiming the land to the rt. of the way.

6½ m. **Seijo**. Situated upon the Bay of Ferrol, and exactly opposite the town itself. From this point take a boat and cross over (in 15 minutes) to Ferrol, thus avoiding the circuitous land-route of 7 m.

2½ m. **El Ferrol**. *Inns*: There are no inns which can be recommended. *Casas de Huéspedes*: de la Vizcaina, in the Calle Real, the best, but generally crowded with commercial men; de Maria Ramos, on the Plaza de los Dolores; de la Cubana, in the Calle de la Magdalena.

Cafés.—De la Iberia, Calle de la Magdalena; del Angel, in the Calle Real. N.B. In both of these *café*s excellent English beer is always on draught.

Clubs.—Círculo de la Recreacion, No. 177, Calle de la Magdalena Liceo de Artesanos, in the Plaza de Armas (see below).

Restaurant.—La Esmeralda, opposite the Puerta del Parque; a primitive establishment, but much frequented by naval and military officers on account of its Anglo-French cuisine.

Post Office.—Calle Real (corner of the Plaza de los Dolores).

English Vice-Consul.—Manuel Garcia, Esq., No. 58, Calle de San Francisco.

U.S.A. Consular Agent.—Dr. Nicolas Perez del Castro.

El Ferrol (Pop. 22,524) was originally a fishing village. It derives its name from an ancient *farol* (or light) which was placed at the head of its land-locked channel. Charles III. first selected the site for a royal naval arsenal. The magnificent harbour is scooped out by nature in a strikingly picturesque manner. Its narrow entrance is defended by the Castles of **San Felipe**, to the N., and **Palma**, to the S.

The *Arsenal* is the principal sight in Ferrol. The land side was fortified, in 1769-74, with a massive wall upon which 200 cannon *might* be mounted. The dockyard is entered by the Puerta del Dique: it is divided into a smaller outward and a larger inward portion. In the N. angle are the foundries, and the engineering departments. Further on to the rt. is the *Exterio* (hospital) and the *Presidio* (naval prison). The **Gradas de Construcción** (ship-building slips) are also within the dockyard. The Puerta del Parque leads to the Doric **Sala de las Armas**. Outside the arsenal is the timber depot of **Carraza**.

The general arrangement of the departments is admirable, the buildings themselves being constructed in most substantial style. The engineering shops are fitted with every modern appliance. During late years the arsenal has employed from 3000 to 4000 workmen, the managers of departments being almost exclusively Englishmen.

The town of Ferrol is clean and

picturesque, although very unevenly paved. It is built in the form of a parallelogram of six streets in width, and ten in length; these intersect each other at right angles. The handsome Plazas de los Dolores and del **Cármén** lie at either end of the Calle Real, which is the principal street. The pleasant **Alameda** lies without the arsenal wall; observe its fountain, erected, in 1812, by General Abadia, in honour of Cosme Churrua, the Spanish Admiral who lost his life at the Battle of Trafalgar. The **Paseo de Chinela** is another delightful promenade. The **Paseo de Herrera**, laid out and planted with acacia-trees in 1867, commands fine views of the dockyard, the ria, and the distant hills. The house with a flag-staff to the rt. of the Paseo is the residence of the naval governor.

Those who are interested in working-men's institutions will visit the Artisans' Club (*el Liceo de Artesanos*) situated in the Plaza de Armas. The building is roomy and well arranged; it contains reading-room and library, ball, billiard, and chess rooms, café, and a class-room, where architectural and mechanical drawing, mathematics, French, and history are taught during the winter months. There are about 950 members, divided into two classes, honorary and working. The latter class pay larger subscriptions, and thus entitle themselves to assistance from the sick-fund when disabled by illness or accident. Amateur concerts and dramatic performances, balls, and *tertulias* are given frequently to the members and their friends.

Ferrol was the scene of one of our greatest military blunders. In 1800, a squadron under the command of Gen. Pulteney made an attack upon the town. Just as the inhabitants were preparing to surrender, the cowardly Pulteney—scared by the rapidly falling barometer, and beaten (it is said) at the game of brag—ordered the embarkment of his almost mutinous troops, amidst the jeers of the sailors of the English fleet, and to the astonishment of the Spaniards themselves.

Excursions from Ferrol.—(1.) The antiquarian should visit the *Church of Chamorra*, 2 m. to the N.W. of the town. Its foundation dates from the remotest antiquity. Obs. the huge boulders which lie close to the outer wall of the ch. They are probably the remains of a Celtic altar: the uppermost stone was doubtless originally placed in a much more elevated position, as the figure of a human form (saint or virgin) is roughly sculptured upon the lower surface; its outline can be distinctly felt by passing the hand underneath the stone. It is probable that this out-of-the-way spot was chosen for the ch. owing to the sacred traditional character of the pagan site itself.

About $\frac{1}{2}$ m. to the N. of Chamorra are the remains of a Celtic *dolmen*. The upright stones still retain their original position, but the cross-stone has been displaced and is lying upon the ground.

Continuing our walk in a N.W. direction ($\frac{3}{4}$ m.) we reach the singularly interesting specimen of a Celtic barrow, known as *el Castro de Vilasanche*. It is circular in form, and the S. side retains its original altitude and shape. Composed of alternate layers of earth and stones it covers an area of, circa, 220 square yards, and commands the plain below. This barrow, together with many other most interesting remains which exist in the immediate neighbourhood of Ferrol, are carefully described by Señor Saralegui y Medina, whose work upon the Celtic antiquities of Galicia * should be in the hands of every one interested in Celtic researches.

(2.) *Excursion to the Convent of Caaveiro*, 10 m.—Send for a boatman over night, and order him to engage horses. *Attend to the provend.* Start early. You will be rowed across the bay. 3 hrs.' riding over a wild mountain-path, with glorious glimpses (to the rt.) down upon the jagged outline of the coast, will bring you to the brow of the hill, from whence the steep descent to the monastery must be made.

* 'Estudios sobre la Epoca Céltica en Galicia,' por D. Leandro de Saralegui y Medina, Ferrol, 1868.

The road now becomes execrable, but the sure-footed ponies can be depended upon.

The valley of *Caaveiro* is one of the most secluded in Spain; the view of the convent is strikingly picturesque. When first seen from the heights above, the ivy-mantled ruin seems to be almost level with the river (*Eume*), which encircles it around in horse-shoe shape, but it is, in fact, greatly elevated above the stream, being perched upon a precipitous semi-detached rock which rises in the centre of the glen. The convent portal is approached along the narrow ledge or ridge which alone attaches the rock to the side of the valley. The farmer who inhabits this secluded glen will conduct the visitor over the convent.

The *ex-Colegiata de Caaveiro*, dedicated to San Juan, is said to have been founded by St. James the Apostle. Its massive walls, embattled turrets, and numerous subterranean prison-cells would, however, lead to the supposition that the place was originally constructed for a stronghold of one of the religious military orders, and was subsequently appropriated by the friars. San Rosendo, the celebrated bishop of Montañedo, was abbot of this *colegiata*. His surplice, and the golden chalice (of peculiar shape) with which he celebrated Mass, were preserved until about 1855 in the convent. The little chapel was then unroofed and allowed to go to decay, and these precious relics of the past have disappeared. Descend into the gloomy cells, where the prisoner was unable to stand upright or even lie at length upon the damp floor. The *Eume*, which flows immediately below the convent, is one of the finest salmon and trout streams in Galicia. The neighbouring hills are well stocked with wild boars, partridges, hares, and other game. Periodical boar-hunts take place during the autumn and winter months. Obs. the tawny-red coloured hawks which are generally to be seen circling in the air around the rock. Eagles also may be occasionally observed feeding upon carrion in the midst of the glen. The Valley of

Caaveiro is so completely sheltered from every wind, that vegetation begins a month earlier than in other parts of the province.

(3.) *Excursion* to the mines of Victoria, and the sea-side bathing-place of Pasantes, 27 m.

This interesting excursion can be made either in the diligence or on horseback. The country is wild and picturesque, and abounds in game. The *rio Juvia* abounds in fish. [$1\frac{1}{2}$ m. to the rt. of Juvia is the extensive linen manufactory of Rojal, employing 350 hands. $\frac{1}{2}$ m. below these works is a magnificent waterfall; the whole volume of the *rio Nada* is precipitated in one grand cascade into the ravine below. The river abounds with trout; its water is also considerably impregnated with mineral matter, so much so in fact that the inhabitants of the Ferrol are in the habit of using it for medicinal purposes. The immediate neighbourhood is wild in the extreme, and boars, deer, partridges, and vast flocks of wood-pigeons abound.]

From Juvia the road continues to Sansaturñiño (4 m.), Pop. 500, where is a convent belonging to the Benedictines and a country residence of the Marquis of Sansaturñiño. Afterwards the hamlets of Moeche, Pop. 3310 (2 m.), and Abad ($2\frac{1}{2}$ m.) are passed to La Barquera ($4\frac{1}{2}$ m.).

[Here a détour of $1\frac{3}{4}$ m. can be made to enable the traveller to visit the iron pyrites mine of La Victoria, owned by our countrymen, Messrs. Hutchinson and Earle, and managed by Captain Barrett, a gentleman of practical experience in Spanish mines and minerals, who is ready to give information to visitors.]

From La Barquera the road continues to Mera (3 m.), and thence to Santa Maria de Ortigueira.—Posada de Piñon. Pop. 17,363. Here the angler and artist can make headquarters. 2 m. farther on is the sea-side bathing village of

Pasantes, where, however, the lodging accommodation is very poor.

[Spain, 1882.]

N.B. A rough bridle-track will lead the traveller who desires to proceed northwards, to Mondoñedo (see Rte. 50), and thence to Oviedo.

ROUTE 55.

LUGO TO SANTIAGO. $51\frac{1}{2}$ m.

The excellent diligence-road descends steeply to the level of the river Miño, which it crosses by an exceedingly narrow bridge. A long dreary road conducts to

$12\frac{1}{2}$ m. Venta de Huttin. Hence over swamps, moors, rivers, and heathery hills to

11 m. Palas del Rey. Pop. 8040. The shooting about here is excellent.

2 m. Mellid. Pop. 6108. The Posada here is bad.

10 m. Arzua. Pop. 8315.

We soon obtain our first sight of the dark granite towers of the Pilgrim city, and the deep-mouthed cathedral-bells salute the ear. The first sight—as in other Meccas—makes a more profound impression than does a prolonged stay in the city itself. The pilgrims of old, upon first sighting Santiago, uncovered, and proceeded—in all humility—(some upon their knees, and all singing hymns) up to the very gates of the holy city.

Santiago.

SANTIAGO.

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§ 1. HOTELS, CAFÉ, THEATRE, POST OFFICE, SHOPS.

9 m. **Santiago de Compostella.** *Inns:* Fonda Suiza; Fonda de la Vizcaina; Rua del Vilar; Casa de Huéspedes de Rey, opposite the University.

Café: Café Suizo, good. Compostellano, in the Rua Nueva.

Theatre, in the Rua Nueva.

Post Office, in Plaza Quintana de Muertos, close to the cathedral.

Italian Warehousemen: D. José Fernandez Vasquez, Calle de Preguntorio; D. Quirino Almoína, in the same street. In both of these shops the peculiar cheeses of Galicia, called *queso de teta* (from their form being like a woman's breast), and the excellent *jamon dulce* (sweet hams), may be obtained for shipment direct to England, viâ the port of Carril, to the consignment of the purchaser.

§ 2. HISTORICAL NOTICE.

This city (Pop. 23,709) bears the Spanish name for St. James the Elder: it is also called **Compostella** (Campus-Stellæ) because a star is said to have pointed out where his body was concealed; some derive it, however, from the **Giacomo Apostolo** of the Italians.

Santiago may be said to have been first founded by Theodomir, Bishop of Tria, in 829 A.D., some years before which he professed to discover the body of St. James the Apostle, in a wood situated upon or near the site of the present city. Alonso II. at once erected a chapel on the site, houses sprang up around it, the chapel was enlarged into a cathedral (finished 874, and consecrated May 17, 899). Since the foundation of the ch. the shrine of Santiago has been the favourite resort

of pilgrims, not only from all parts of the peninsula, but from England and France.

Santiago, although much shorn of its former civil and religious dignities, is still the see of an archbishop, with a cathedral, 2 collegiate churches, and 15 parishes. It was formerly the residence of a captain-general and of an *Audiencia*, which were removed to La Coruña in 1835.

This hill-girt city is very picturesquely built upon an uneven irregular site; thus, while the convent of **San Francisco** lies in a hole, the cathedral occupies a slope in the heart of the city. The town is full of arcades, fountains, and scallop-shells: and has a sombre look, owing to the effect of humidity on its granite materials. The wet weather is favourable to vegetable productions, and the clouds drop fatness; in consequence the town is cheap and well supplied with fruit, among which the *Urraca* pear is delicious. The river fish, especially trout and eels, are excellent. The rivulets Sar and Sarela, better known as the toad-streams, *Los rios de los Sapos*, flow to the N.W.

3. CATHEDRAL, SQUARES, SEMINARY, HOSPICIO, CONVENT OF SAN MARTIN.

The Cathedral (the first object of the pilgrim of Compostella) was founded 1078, under the episcopate of Pelaez, upon the site of the one consecrated in 899, which was destroyed by the Moors under Al-Mansûr in 997. Under the episcopate of Diego Gelmirez (who was consecrated 1100 and died 1130) Santiago was made an archbishopric.

This cathedral is unusually complete and uniform in style: it is both in plan and design an exact repetition of the Ch. of San Sernin at Toulouse, which was founded 22 years previously. The primitive character of the exterior has been injured by subsequent alterations and additions.

Before entering the cathedral walk round and observe the exterior of the edifice, commencing with the grand W. façade which fronts the Plaza de

la **Constitucion**, or "del Hospital." This façade is placed between two over-charged towers—only about as high as the side walls of the ch.—which terminate in pepper-box Churrigueresque cupolas. Between these towers obs. the statue of the Apostle, designed by Ventura Rodriguez in 1764, which is placed in a lofty niche: before the figure of St. Iago kneeling kings are sculptured. To the rt. rise the square towers of the cloisters, with an upper row of arcaded windows, and picturesque round towers at the angles. These grand cloisters, the exterior of which is rather Renaissance than Gothic in character, are simple and serious in the inside; they were built 1533, by Fonseca, afterwards Archbishop of Toledo: his library was placed in a noble suite of rooms above them. To the rt. of the W. façade are the chapter-house and the other dependances of the cathedral; to the l. the gloomy palace of the primate.

The handsome Plaza de la **Constitucion** is bounded on the other three sides by public buildings: to the W. is the vast **Seminario**, founded 1777 by Archbishop Rasoy for the education of young priests; it has been restored to the church. The Casa del Ayuntamiento is on the ground-floor. To the N. is the **Hospicio de los Reyes**, built in 1504 by Enrique de Egas, at the command of Ferdinand and Isabel, as a hospital for pilgrims. The founders' portraits ornament the portico: the hospital is divided into four quadrangles, with a *Retablo* in the centre, so contrived that the patients in the different storeys can all see the sacrifice of the Mass. The elaborate portal is enriched with saints, pilgrims, chain-work under the cornice, and the badges of Ferdinand and Isabel. Two of the patios have arches and delicate Gothic work; observe a fountain gushing into a tazza from four masks. The chapel is plain, but the portion within the railing is unequalled in Santiago for delicacy and richness of work; the roof springs from four arches with Gothic niches and statues. The other two patios are of later date, and in the Doric

style: in the entrance hall are bad portraits of the royal founders. To the S. is the **Colegio de San Gerónimo**, commonly called *Pan y Sardina*, from the poverty of its accommodations: it adjoins the now suppressed **Colegio de Fonseca**, founded in 1544 by Archbishop Fonseca.

Leaving the **Plaza Mayor** by the S.W., turn into the **Plateria**, situated at the S. entrance of the cathedral. This is the most ancient front, but it has been to some extent damaged by the erection of a lofty clock-tower at the S.E. angle. The rest of the façade is fortunately preserved. The details of the work are of great interest, being of earlier design than that of the western part of the ch.: the marble shafts are carved with that extreme delicacy which is so characteristic of early Romanesque sculpture. The jamb of the door retains an inscription, deeply cut in large letters, which gives the date of the execution, era 1116, A.D. 1078. The **Torre** is one of the original towers into which Gelmirez and Urraca fled from the populace. The mob tried to burn them out—a very Oriental and Spanish custom: it was formerly called **la Torre de Francia**, as the long street is still **del Franco**. The French in those times enriched the shrine, and Louis le Jeune came here in person as a pilgrim. Marshal Ney sacked the shrine; and when Soult's flight from Oporto caused him to abandon Santiago, May 23, 1809, he carried off, says Toreno, 10 cwt. of sacred vessels. A portion of the cathedral treasure escaped, because the spoilers feared the hostility of the *plateros*, the silversmiths who live close to the cathedral, and by whom many workmen were employed in making little graven images, teraphims and lares, as well as medallions of Santiago, which pilgrims purchase. Obs. on the Plaza the gushing fountains supplied by Tritons.

Now, proceeding to the rt., enter the **Plaza Quintana de los Muertos**, the former cemetery of the canons. Obs. on this side of the cathedral **La Puerta**

Santa, which very ancient portal is only opened in the Jubilee year, and then only by the primate himself. Obs. the details—the cornice columns and arched recesses, with *Santiago* in pilgrim garb, supported by his disciples, *Atanasio* and *Theodoro*. In the open *Patio*, in square niched compartments, are other sainted disciples, all in a row, some of whose heads have been cut off. This is the door by which pilgrims enter. On the E. side of the **Quintana** is the ch. dedicated to *San Payo*, Pelayo. The ground on which the cathedral is built is far from being level on this side, hence the flight of steps; and here yet remains a circular portion of the first building.

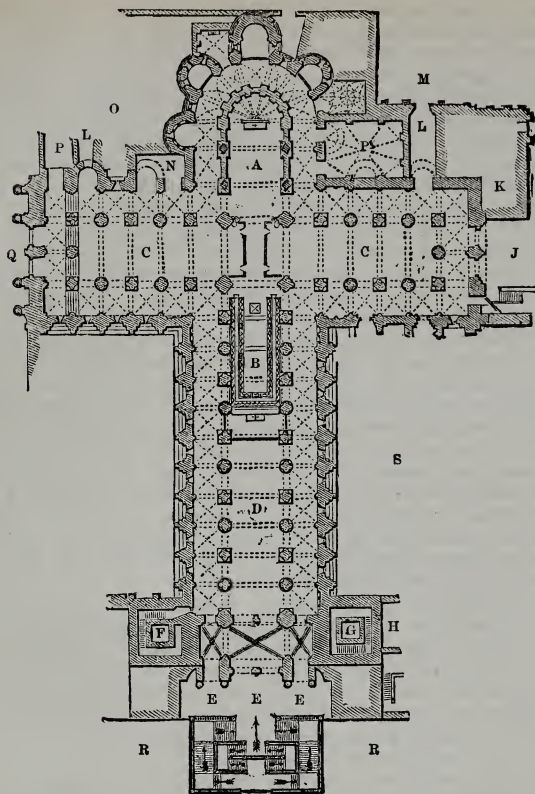
The fourth and last side opens to the N. on the picturesque **Azabacheria**, or **Plaza de San Martin**. The former term is derived from *azabache*, jet (*azzabach* is the Persian *schabah*, signifying “small black beads,” or bead-rows), of which vast quantities of rosaries used to be made and sold to the pilgrims as they entered. The second name of this N. **plaza, de San Martin**, bears reference to the enormous Benedictine convent dedicated to that saint, founded July 26, 912, by Ordoño II. This ancient convent has been almost entirely modernised on an enormous scale; the back has a fine garden, and commands noble views from its magnificent long corridors upstairs. The heavy modern Doric entrance was raised by Casas y Noboa, in 1738, and finished at the tasteless period of 1743. Obs. the handsome fountain with three falls and satyrs’ heads. The interior of this once most wealthy convent is commensurate with the exterior, as one corridor is 205 paces long. The library *was* superb, as the Benedictines were a learned order, and promoters of schools and antiquarian research. The chapel, now a parish ch., is in bad taste, with a heavy trunk-headed roof. In the *Retablo*, of vilest Churrigueresque, Santiago and San Martin ride together in a fricasee of gilt gingerbread. Behind it is the splendid Renaissance Coro. The pulpits are composed of rich marbles: the

circular *sacristia* is fine. The convent itself, since the suppression, has fallen away sadly, and has been used as a barrack, a granary, &c.; it has now been restored to the Church. From the **Azabacheria** to the **Plaza de la Constitucion** there is communication by means of a low groined 12th-cent. gateway, under the archbishop’s palace.

Now enter the cathedral from the **Azabacheria**, first looking at the modern encasement, the Doric and Corinthian tiers, and heavy pediment, supported by caryatides of Moorish slaves, with Santiago above, dressed as a pilgrim, erected in 1756 by one Domingo Antonio Luis Monteagudo, a Galician, *i.e.* a Bœotian builder. The original façade had been previously tampered with by one *Sarela*, a worthy who ought to have been cast into his namesake’s river hard by.

Upon entering, the complete change in the character of the work is more than usually striking. The interior is purposely kept somewhat dark, to increase the effect of the illuminations at the high altar, thus rendering the image of the apostle the emphatic feature. The cathedral forms a beautiful Latin cross, of which the lateral chapels do not injure the general effect. The aisles are narrow in proportion to their height and length, the central being the highest. The light and elegant piers contrast with the enormous thickness of the outer walls. The triforium galleries are carried round the whole ch., W. end, and transepts.

The whole detail of the design is extremely simple. The two original transept ends of the ancient cathedral are preserved: the new fronts built outside them add to the strange effect. The height of the interior, from the floor to the centre of the barrel vault of the nave, is about 70 ft. The dark side aisles, which almost look like *corridors*, are filled with confessional boxes, dedicated to different saints; while on those destined for foreign pilgrims are inscribed the languages which the priest in them used to understand, when strangers came from all countries. The original windows



PLAN OF SANTIAGO DE COMPOSTELLA.

- | | | |
|------------------------------|---------------------------|--------------------------|
| A. Capilla Mayor. | H. Capilla de Alva. | O. Parroquia. |
| B. Coro. | J. Plaza de los Plateros. | P. Modern Chapel. |
| C C. Transepts. | K. Clock tower. | Q. Plaza de San Mar tin. |
| D. Nave. | L L. Passages. | R. Plaza Mayor or Del |
| E E E. Pórtico de la Gloria. | M. Plaza Quintana de los | Hospital. |
| F. Steeple. | Muertos. | S. Cloisters. |
| G. Tower. | N. Modern Chapel. | |

remain throughout the greater part of the ch.

Most of the chapels remain. The most important feature of the **Capilla Mayor**, see Plan A, is the altar dedicated to the ancient image of Santiago; two doors in the lower part give access to the steps up which the pilgrims have passed from the very earliest times to

embrace the Saint. The altar, of the 12th centy., described by Ambrosio de Morales in the 16th centy. ('Viaje Santo'), must have been a marvel of art. The present one was begun in 1565. The image of Santiago is Gothic, of stone, painted and gilt, but so covered with ornamentation, that the head alone is visible. The image is seated, and, according to the description given

by Morales, he holds a book in the left hand and blesses with the right. It is placed in a fine silver shrine, work of the beginning of the last centy. He now holds in his left hand the *bordon*, or pilgrim's staff, with a gilt gourd or calabash fastened to it. The *bordon*, said to have been found in the Saint's sepulchre, is placed on a bronze column 1 metre from the pavement, near the railing of the choir, opposite the pulpit of the Epistle. In the image's rt. hand is a label inscribed "Hic est corpus Divi Jacobi Apostoli et Hispaniarum Patroni." Remark the singular hood worn by the image, the *Esclavina*, worn also by pilgrims; this one is studded with precious stones. Mass can only be said before this image by bishops or canons of a dignity called Cardenales, of whom seven attend on grand occasions. The altar is then decorated with the splendid silver custodia by Antonio de Arfe (1544) and the small gilt figure of Santiago, whose glory, aureola, is composed of rubies and emeralds. The greater part of the silver lamps were carried off in 1809 by the French. The light of the central lamp is defrayed from a legacy left by the Gran Capitan Gonzalo de Cordova for that purpose. Under the cimborio, or noble cupola dome, occasionally hangs the large incensario, *bota fumeiro*, two yards high. It is supposed this unusual size was required to fumigate the church during the feasts of the Saint when full of pilgrims. It is swung backwards and forwards by an iron chain, filling the *crucero* with perfumed wreaths. On each side of the *reja* of the high altar are two bronze *ambones* or pulpits. They are masterpieces of cinquecento art, by Juan Bautista Celma, 1563. The six exquisite gilt alto relievos, carved with mermaids, battles, and holy subjects, are worthy of attention. Near these pulpits there are ancient alms-boxes, *limosneras*, under Gothic statues. The Transept CC is the most picturesque spot of the interior of the cathedral; the architectural lines are very good, and the decoration and general effect of the whole is very fine. The only object

of interest in the Coro B is the *silleria*, which was well carved with holy subjects in 1606 by Juan Davila de Tuy. In the *trascoro* is venerated an image of Our Lady of Soledad, on an altar with a silver frontal.

There are 18 chapels in this church. Interesting tombs may be seen in those of del Salvador, or Rey de Francia, and San Bartolomé, in the apse. Obs. especially that of the Canonigo Castilla in San Bartolomé, a beautiful example of Renaissance work. The sepulchres in the Chapel of the *Espíritu Santo* in the transept are also worth a visit, and some images, especially that of San Esteban, in the Corticela, next to this. The Gothic carvings in stone, in the Chapel of San Fernando, to the S., are interesting. The Chapel of San José is interesting; the plan is peculiar. It was probably begun and finished circa 1169-1175, and is situated under the W. portico of La Gloria: it is kept locked, but is shown to visitors on their asking to see it.

Behind the Apostle's image is a small room which contains what chapel escaped the pillagers. Obs. two very ancient gilt *pyxes*, a Saviour seated under a Gothic niche with two angels, and some ewers and basins in the shape of scallops.

Next visit the Relicario, near the chapel of San Fernando, in which are many exquisitely wrought shrines and goldsmith's work, containing relics. The most important of these is the Byzantine cross of Alonso III.; it is very similar to the cross *de los Angeles* at Oviedo, and made of wood covered over with platings of gold and filigree work, studded with precious stones and cameos. The figure on the cross is more modern in date. The inscription states that it was given by Don Alonso and Doña Jimena in the era 912, A.D. 874: "*Hoc opus perfectum est in Era IX. et duodecimo. Hoc signo vincitur inimicus, hoc signo tuetur pius, hoc offerunt famuli Dei Adefonsus princeps et conjux.*" The shrine in which the *Santa Espina* is preserved is an admirable specimen of Christian plate

of the 15th centy. Upon a finely worked silver foot is placed a stem supported by angels carrying instruments of the Passion. The silver head, said to contain that of Santiago Alfeo, and is covered with precious stones, and is work of the 14th centy. A gold chalice of San Rosendo, 15th centy., is also worthy of notice. There are a great number of small objects belonging to the church which are interesting. The *Custodia* by Antonio de Arfe, 1564, is very fine, although by no means so perfect as those at Toledo and Cordova. In this chapel are five sepulchral statues of royal personages, of great antiquity, *e.g.* Don Ramon, husband of Urraca, era 1126; Fernandus II., 1226; Berenguela, 1187; Alonso IX., of Leon, 1268; and Juan de Castro, 1412. Obs. also the enamelled tombs of San Cucufato and San Fructuoso. The *Tesoro*, upstairs, has a fine *artesonado* roof. Here is the *urna*, the silver sarcophagus, with the star above, in which the Host is deposited on Good Friday, when it is placed in a beautiful viril, made in 1702 by Figueroa, of Salamanca.

Among the few objects which still remain in the vestary may be mentioned a cope, embroidered with figures, some ecclesiastical vestments embroidered in pearls, the gift of Philip III., and a good collection of tapestries. Obs. also the *Gallardete* banner of the Turkish galley at the Battle of Lepanto, which was given to this ch. by Don John of Austria. It is hung from the roof of the *coro* on the festival of the Saint, and reaches to the ground. The flag of the galley of Don John is at the cathedral of Toledo.

The chief glory of this ch.—in an architectural point of view—is its grand western entrance, fitly called el *Pórtico de la Gloria*, E E E, being undoubtedly one of the most glorious achievements of Christian art. It is the most important representation of the Last Judgment which is known of the 12th centy., and was designed and executed by *Maestro Mateo*, circa A.D. 1168–1188. Consisting of 3 arches,

that in the centre opens into the nave, and those on either side into the aisles; in the centre is *La Gloria*, the prominent feature of which is our Saviour—sculptured twice the size of life—seated with St. James (also seated) below him, and the other Evangelists to the rt. and l., two of them having their emblematic beasts, and one his bird, reposing on their laps. Around them are angels worshipping. The archivolt has the sitting figures of the four-and-twenty elders arranged round its circumference: these figures have been much less injured than the rest of the doorway. In the arch to the l., or N., are angels carrying souls to heaven; other figures appear to come out of Purgatory; in the centre of the arch are angels sounding the trumpet of the Last Judgment. In the doorway to the rt., or S., are represented the infernal regions, although in the centre there are figures of angels and souls corresponding to the other doorway. This subject is prolonged on the rt.-hand side to the immediate capital: these figures must be looked at with attention; their treatment is full of phantasy. It must be remembered that this work is anterior by a century to Dante's great poem. Figures of Apostles and personages of the Old Testament support the arches; they are admirably executed. The columns rest on a series of monsters, which appear to symbolise vice conquered by the saints above them. In the shaft which divides the central doorway, kneeling towards the interior, is the figure of the architect, *Maestro Mateo*, holding a band on which is inscribed the word *Architectus*. Among the shafts there are four of different marbles. The most important of these is the centre one, on which is carved in a most admirable manner the Tree of Jesse. Remains of colour are still visible on several of the figures. It is evident that the whole doorway was originally painted. In the centre doorway may be read an inscription stating that it was finished A.D. 1188 (era 1226). At the South Kensington Museum there is a complete cast of this admirable work, made at the ex-

pense of the English Government by Brucciani in 1866.*

Under the *Pórtico de la Gloria* there exists a large chapel or small Romanesque ch. which must be visited. It is called, without foundation, *La Catedral Vieja*. Its plan is a Latin cross, with three groups of columns in the centre, which with their arches form two naves. Some of the carvings of the capitals are extremely interesting. It is supposed to be the first thing built by Master Matteo (circa 1168–1175). The altar frontal is very remarkable. Obs. especially the interesting reliefs which occupy the place of the *Retablo*. One of the marble statues on the altar appears to be Roman. The Virgin on the side altar, and the Santiago opposite the entrance, are worthy of attention.

The ceremonial by pilgrims to this shrine is after this wise: the newly-arrived ascends some steps behind the image, places his hands on the shoulders, and kisses the hood. This osculation is essential, and is called *el fin del Romaje*, the end, the object of the pilgrimage. The pilgrim next proceeds to one of the “confessourez,” and confesses; then he is “assoyled,” communicates, and receives his certificate, or, as it is called, his “*compostella*.” This is a printed Latin document, signed by the canon, “*Fabricæ administrador*,” which certifies that he has complied with all the devotional ceremonies necessary to constitute a *romero*, a real pilgrim. This *compostella* was often deposited with the family title-deeds as a voucher of the visit, as otherwise lands under certain entails could not be inherited.

The festival of St. James (25th July) is celebrated with especial solemnity whenever it falls upon a Sunday. The ceremonies of the offertory on this day and on the Epiphany are extremely various and full of interest, and are fully described in ‘*Fraser’s Magazine*,’ August, 1864.

* Mr. Street, in his ‘*Gothic Architecture of Spain*,’ London, 1865, has engraved the portico as a whole, with the exquisite detail of its central shaft.

In the travels of the Suabian Knight of Rozmittal many curious details are given of Santiago in the 15th centy.

§ 4. UNIVERSITY, CONVENTS, OLD HOUSES.

From the cathedral the traveller can visit the **University**, founded, 1532, by Archbishop Fonseca. It is much frequented: its library is a fine room and well provided with books, including several French works and ‘*Cobbett’s Parliamentary Debates*,’ in true Britannie half-russia, contrasting with the vellums of Spain!

The **Convent of San Francisco** should also be visited; its chapel, now used as a parroquia, is fine, and has a good roof. Obs. behind the altar a portrait of a *Monroy*, a former benefactor.

The other once splendid convents of Santiago are now in a deserted, half-ruined condition. The cloisters of the half-destroyed San Agustín deserve notice, and the square belfry of **Santo Domingo**. Among the parish churches, that of **San Felix de Celorio** is the work of *Martin Paris*, 1316, but it has been much modernised. In **Las Animas** is some good painted sculpture, principally representing our Saviour’s Passion, by *Prado*, a local artist.

In **Santa Maria de Conjo**, 1 m. outside the town, may be seen a fine crucifix of natural size by *Hernandez*, 16th centy.

Many of the façades of the old houses are interesting; several still possess remains of the 12th and 13th centuries.

Santiago is the only capital in Spain which has changed so little that there is hardly any alteration in the plan of the town during the last two centuries.

In the *Platerias* may be bought the picturesque and reasonable silver-gilt local jewellery worn by the peasants, and very suitable for presents.

§ 5. PROMENADES, MARKETS, WALKS.

The public walk, called **El Gran Campo de Santa Susana** is charming. The **Paseo de Afuera** is also a pleasant

lounge, from whence the best view of the W. front of the cathedral and the adjoining buildings is obtained.

The artist and naturalist will of course go to the market held in a long, narrow, open shed, near the Convent of San Agustin, and there study natural history and costume. The women wear plaitless woollen dresses, which fall straight down and display the figure. In the height of summer they are clad in white or striped linen, which they throw over their heads for mantillas, exhibiting their dark *sayas*. The men wear full pantaloons, à la *Turque*, and a singular helmet-shaped *montera* (the *mitra cristata* of their forefathers): in rainy weather they wear an over-cloak of straw thatch. Sunday, as is usual in Galicia, is the great market-day; * after mass the peasants enjoy their dances and bagpipes, the *Gaita Gallega*, and play at single-stick.

The visitor to Santiago may ascend the **Monte Pedroso**, some 2000 ft. high, from whence is obtained a panoramic view as extensive as it is beautiful.

Walk up also to the **Monte de Altamira**, situated to the E. of the town: a noble view is hence obtained, looking over the quarries and Santa Clara.

Diligences to Coruña, 3 or 4 daily.

Diligences to Vigo (raily. in progress) (Rte. 58).

the two fortified gateways. Obs. the windmills upon the hill, to the rt.

3¼ m. **Palabea**. The views of the *ria* to the l. are fine.

6½ m. **Carral**. Pop. 4699. A picturesque little town, inhabited by an industrial population.

2 m. **Herbes**, situated in the beautiful valley of **la Barcia**.

A little farther on is the **Puente de Abelleira**, which spans a trout-stream by one fine arch.

5 m. **Leira**. *Inn*: Parador de las Diligencias, the "half-way house" between La Coruña and Santiago.

2¾ m. **Ordenes**. Pop. 6017. Leaving this village a bridge is crossed, and farther on another, over the **rio Gindibon**.

2½ m. **Santa Cruz de Montaos**.

3½ m. **Sigueiro**. Here, on the first Tuesday in the month, a considerable cattle and horse fair is held.

6½ m. **Santiago de Compostella**. (See Rte. 55.)

ROUTE 57.

SANTIAGO TO CAPE FINISTERRE
BY CORCUBION. 39 m.

On this picturesque riding excursion attend to the provend; take a local guide and some sort of introduction to **Corcubion**.

The path from Santiago passes

9 m. **Puente Maceira**.

14 m. **Buen Jesus**.

10 m. **Corcubion** (*U.S.A. Consular Agent*: Dn. Enrique Villanueva. Pop. about 1767) is a poor fishing town under a slope of the **Entorde**, on a charming *ria*; the port was defended by two now dismantled forts. **La Nave** and the noble Cape, **El Cabo**, which is seen in all its glory from **El Pindo**, rise

ROUTE 56.

LA CORUÑA TO SANTIAGO. 32 m.

This excellent post-road is traversed by four diligences daily (in 6 hours).

The road leaves the city by one of

* Consult 'Monografia de Santiago,' Anto. N. de Mosquera, 4to., 1850,

grandly at this, the western end of the old world—the Promontorium Nerium.

6 m. **Finisterre**. Pop. 4090. This Land's End was the district of the Arotebræ, Artabri, a word some fanciful Celtic etymologists interpret as *Ar-ot-aber*, a "hanging over the sea." This ironbound coast and fierce sea, delightful to poets and painters, but fatal to frail barks, is the fear of mariners. Here, Feb. 24, 1846, the *Great Liverpool* was lost on the shoals of **Guros**, 5 m. l. from **Corcubion**. The natives plundered the wreck, and the passengers were pillaged by even the *carabineros*, the Spanish protective service, sent to guard them ('Times,' March 9, 1846).*

On these waters, May 3, 1747, Anson took all the six line-of-battle ships and four armed Indiamen, which formed the combined East and West Indian French squadron under La Jonquière. Then the captain of the *Invincible*, when delivering up his sword, said to Anson, "Vous avez vaincu l'*Invincible*, et la *Gloire* (another of the prizes) vous suit."

Here, again, Nov. 4, 1805, Sir Richard Strachan caught and captured the four runaways from Trafalgar, the Admiral, Dumanoir, the first to fly on the former occasion, being now the first to strike his flag.

Here, before, on the previous July 22, Sir Robert Calder, with only 15 sail of the line, had attacked Villeneuve commanding 21, and captured two; a thick fog came on, which, according to M. Thiers, prevented the French victory. The English almost felt so limited a success to be a reverse; and the gallant Calder was brought to a court-martial for the incompleteness of his victory. His defence, however, was unanswerable; and Nelson, just to a brave man, like the Duke to Moore, manfully asserted, "that he, with so *small* a force, might not have done so much."

* The readers of Borrow's 'Bible in Spain' will remember his hair-breadth escape from being shot for Don Carlos, just as Lord Carnarvon was nearly put to death in the same district for Don Miguel. Mr. Borrow was luckily delivered by the alcade of Corcubion,

Buonaparte received the news of this naval triumph with infinite discontent, as it entirely deranged his plan for the invasion of England, since Villeneuve was forced to sail south instead of north, and thus failed, in becoming master of the British Channel.

Returning to Corcubion the equestrian may thence make a circuit of 15 m. in an easterly direction to visit the **Ch. of Nuestra Señora de la Barca**, to which a romeria (or pilgrimage) is made on the 8th of September. In the immediate vicinity is the singular rocking-stone called **La Barca**. This Celtic structure is of enormous proportions: it lies near the bay of Camariñas and the village of Muja. The antiquarian is referred to Señor Saralegui's work for a detailed description of this interesting locality.*

ROUTE 58.

SANTIAGO TO VIGO, BY CARRIL AND PONTEVEDRA. RAIL AND DILIGENCE. 56 m.

The diligence must be taken at Carril for Redondela Stat. until the railway is terminated.

Santiago Stat. (Rte. 55). This rly. skirts the road as far as El Padron, when it branches to the rt.

3 m. **Casal Stat.**

3 m. **Osebe Stat.**

3 m. **Esclavitud Stat.** The Church of **Nuestra Señora de la Esclavitud**, a ch. dedicated to the Virgin, whose grand festival is held on the 8th of Septem-

* 'Estudios sobre la Epoca Céltica en Galicia, por D. Leandro de Saralegui y Medina,' Ferrol, 1863.

ber. It was formerly a sanctuary for every kind of criminals, who have testified their gratitude to their patroness by numerous votive offerings. These clerical asylums of crime (once so common) by which justice was so often defeated, although now shivered by the explosion of public opinion, were in times of violence a sort of rude equity, which even armed power respected. Higher up is the **Pico Sacro**; a conical hill of crystallized quartz; its *holy* epithet is simply a translation of the old Gallican *Mons Sacer* described by Justin (xliv. 3); the country, abounding in maize and fruit, up to **San Juan de Coba** is extremely picturesque.

3 m. **Padron Stat.** *El Padron*—el patron (the patron)—Pop. 9015, is built on the ancient Iria Flavia, a name still retained in the **Colegiata de Santa Maria**, which ranks as a cathedral next to that of Santiago de Compostella, being in fact of earlier foundation. This town is situated on the Sar, which soon flows into the Ulla. Easter Monday is the local holiday and cattle fair. **El Padron**, being the spot at which the body of Santiago landed itself, was formerly an important pilgrim city, to which the *romeros* came after having first visited **Compostella**. Morales, 'Viage,' p. 137, details their proceedings: first they visited the ch. of Santiago, kissed the image over the high altar, and then walked round and kissed the stone, the pedestal of a Roman statue, to which the self-navigated boat moored itself—a miracle the town bears on its shield for arms. They then ascended the **Montaña**, to a hermitage built on the spot where St. James preached; next they drank and performed their ablutions from a stream which gushes out beneath the altar; and lastly, they ascended on their knees to the rocks which St. James pierced with his staff, in order to escape from the pursuing Gentiles; over two of the holes or *agujeros* the devout stretched their bodies, and those not over corpulent crept through.

1½ m. **Cesures Stat.** Pop. 4906.

Leaving **El Padron**, the Sar is crossed

by a stone bridge, and the suburbs of **Dodro** and **Lestrobe** are passed; soon afterwards the Ulla is crossed at the bridge, *El Puente de Cesura*, Pons Cæsaris, which was built on Roman foundation, in 1161, by *Maestro Mateo*, for the passage of pilgrims from Portugal: the tide flows up to it and brings up small craft.

5½ m. **Catvira Stat.**

5½ m. **Carril Stat.** *Inn*: Fonda Nueva. Pop. 2678.

British Vice-Consul: Dn. R. de Uriosto.

U.S.A. Consular Agents: Don Luis Pon, and Dn. J. Acuña.

Carril has an excellent harbour capable of containing ships of 600 tons, and is one of the busiest ports of Spain. Not far is **Caldas de Reyes** (Calidas), where are warm mineral baths (the season from July 1 to Sept. 30). *Inn*: Casa de Busto. The temperature of the colourless and tasteless waters is about 32° Réaumur. Their effect in softening the skin is marvellous. The bath is of granite, with a partition. Thus about five men and five women can bathe and talk to each other at the same time. The flies are unbearable. **Caldas de Reyes** is perhaps the worst paved town in Spain.

[About 3 m. up the river are the **Caldas de Cuntis**, warm hydro-sulphuric baths, which also benefit the skin. The *Establecimiento* is well arranged: there is a Fonda in the first floor, and fine marble baths below. The season lasts from June 15 to October 1. Casas de Huéspedes; the best are Viuda de Barreiro and Amalia. About 7000 visitors attend yearly.]

The diligence must be taken here for Redondela.

The country continues to be rich. The peasantry have a truly Irish look; their rude carts laden with maize, (and in make everything that a cart ought not to be), creep along to the music of drony bagpipes, or of creaking solid wheels. Crossing a ridge, the ancient walled town of **Pontevedra** (Pons vetus), with its long bridge, rises on a peninsular slope on the bank of its picturesque and piscatose *ria*,

and the estuary of the Lerez. Before entering the town, obs. on rt. the ivy-clad ruins of the convent of Augustines, which adjoins the charming *Alameda*, one of the most beautiful in Spain.

7 m. **Pontevedra.** *Inn*: Parador Nuevo in the Plaza. Pop. 20,140. This is a most picturesque arcaded old town, built of granite, and full of quaint costume. In the upper part is a modern church, which is seen from afar. The ruined old **Palacio de los Churruchaos** of the 13th century, with its battlements and tower, deserves notice. This palatial fortress was taken from its former lords and ceded to the archbishops, as a penalty for these nobles having murdered the primate Don Suero de Toledo, by order of Pedro the Cruel. Notice the many armorial shields over the portals of old houses. The artist will sketch the arcaded **Plaza de Tuecro**, and obs. also the early Gothic in **Sta. Clara**, and the figures carved on the cornice near the W. entrance. Visit the Franciscan convent on the **Plaza de la Herreria**. Obs. in its chapel, to the l. of the high altar, the tomb of the Admiral Payo Charino, 1304. On the 5th of October, the ancient ceremony of blessing the sea, to make it propitious to merchants, mariners, and fishermen, takes place at **Marin**, to the S. of the *ria*; the principal priest of the district goes out more than a league to sea, with the images and relics of saints collected from surrounding churches, and accompanied by several hundred gaily decorated boats. The **Velada** or **Ruada de la Romeria de la Peregrina**, Aug. 8, attracts a multitude of peasants.*

[There is a direct route from **Pontevedra** to **Orense**, 52 m., by which **Tuy** is avoided. The grand Cistercian convent of **Acibeiro**, to the l. after leaving **Cerdedo** (13 m.), and before crossing the ridge of hills, lies in its lovely valley near the source of the **Lerez**, under the heights of the wild wolf-

infested **Candan Sierra**. The founder was **Alonso VII.** A.D. 1135: the tombs of **Pedro Martinez**, and the Abbot **Gonzalo** still remain.]

The road now passes through one continued garden of corn, maize, vines, and flax, with charming views of the *ria* of **Vigo** to the rt. Soon we cross the long narrow bridge of **San Payo**, famous for oysters. The lovely scenery continues to

17 m. The railway is joined at **Redondela Stat.** (Pop. 11,724), which is placed in the centre of this truly fertile land: its climate is delicious, and it has been long famous in song for its pretty women and well-fed priests—

“El abad de Redondela
Come si la mejor cena.”

The town, divided by its river, and connected by a bridge, stands on the lake-like *ria* of **Vigo**, which now opens to the S.W., and forms one of the finest bays in Europe. Deep and sheltered, it is navigable for vessels of 500 tons burden for 16 miles from the sea. It is secured from the fierce Atlantic by a natural breakwater, the isolated **Cies**, **ciccas** (the **Cicæ** of Pliny). They are called also **las Islas de Bayona**.* There are passages into the *ria* outside the **Cies**, and one between them, called **la Porta**, the gate. Here on a rocky islet, in an inner bay, is the **Lazareto** of **Tambo**, situated in the island of this name; the accommodation has been much improved there. It is the only one on the coast, where a ship coming from America or the West Indies must do quarantine.

The fine scenery continues to

7½ m. **Vigo Stat.** *Inn*: Hotel Continental, well situated. English spoken. 30 rs. a day. **Fonda del Comercio** in the centre of the town and overhanging the sea.

* *Bayona* itself lies about 14 m. from **Vigo**, half-way to the mouth of the **Miño**. It is very ancient, was sacked, by the Normans, and is alluded to by Milton in ‘*Lycidas*,’ “*Namanco’s and Bayona’s hold*.” *Bay-on-a* is said to signify the “good bay.”

* Consult the ‘*Historia de Pontevedra*,’ Claudio Gonzalez de Zuñiga; Pontevedra, 4to., 1846.

Casino, in the Calle Imperial: introduction by a member.

Evangelical Chapel.

Theatre, in the Plaza de la Princesa de Asturias.

Post-Office, close to the hotel: open from 8 A.M. to 2 P.M.

English Vice-Consul: Francisco Manuel Barcena, Esq., office 3 doors below the hotel.

U.S.A. Consular Agent: Dn. C. Molina.

Banker: Carreras.

Vigo may now be reached from Madrid in 34 hrs. by Cacéres (Rte. 74), Valencia de Alcántara, Coimbra, Oporto, and Tuy. Rail all the way except 8 kilo., including passage of the Miño by ferry until the bridge is finished.

Vigo, Vico Spacorum (Pop. 13,168) sparkles on a bend of the bay; this most ancient port was at first much injured by the establishment at El Ferrol. Now, however, its trade is in a flourishing condition: it is the point where the Peninsular steamers touch when going up and down the coast. They generally arrive here from England in four days. **Vigo** as a place of residence for invalids is unequalled on this coast. It lies in a bosom of beauty and plenty, favoured alike by the elements, earth, air, and sea. It teems with flowers and fruit, with fish, corn, wine, and oil. Like La Coruña, it is one of the chief centres of the cattle-trade export to London.

The town retains its old walls, its narrow and steep streets, its suburbs, craft, and costume delightful to the artist; visit its fish-market on Saturday: it is situated on the finely sanded strand a few minutes' walk from the hotel. The fashionable promenade of Vigo is the **Paseo de Circunvalacion**. The view of the bay is splendid from there. A new town has arisen on the sea coast with fine houses and well-drained streets. There is also a pleasant **Alameda** near the **Puerta del Placer**, and a good port, sheltered by the heights behind, which are crowned with the castles **San Sebastian** and **del Castro**. The view from the latter is

superb. The modern church, unfinished and unadorned, is a simple architectural temple, with a double row of noble columns supporting the arched nave.*

This port has often felt the English. Drake was here in 1585 and 1589. He set an example to the Duke of Ormond, Rooke, and Stanhope, who, returning from their failures at Barcelona and Cadiz, heard that the French fleet and the Spanish Plate galleons had arrived; the bullion was still on board, not having been landed in consequence of remonstrances from the selfish Cadiz authorities, whose port alone had the privilege to import silver; thereupon the English, Oct. 22 (N.S.), with only 25 ships, sailed into the bay, wisely attacked instant, and in spite of the batteries armed with 20,000 men, destroyed the enemy's fleet in 2 hours, taking 6 French and 5 Spanish ships, and burning and sinking 12 of the former and 8 of the latter. Count Chateau Renaud, with his French convoys, fled in the middle of the action, leaving his Spanish allies in the lurch. The bulk of the treasure is said to have been cast into the sea, and has since been eagerly sought for, but never yet discovered, by numerous diving adventurers.

The losses sustained at Vigo nearly ruined Philip V., as those at Cadiz had so sorely crippled Philip II. The place was again attacked by Lord Cobham, Oct. 11, 1719, and almost destroyed.

Steam Communications. To London weekly, in John Hall's steamers, fare 5*l*. To Liverpool, in 4 days, at frequent intervals: to La Coruña, Bilbao, Santander, Cadiz, and Malaga, once or twice a week. To Lisbon, in 2 hrs., almost every day.

Railway planned to the port of Bouzas.

* Consult 'Descripcion de Vigo,' Dn. Nicolas Taboada; Santiago, 1840.

ROUTE 59.

VIGO TO ORENSE, BY TUY.

Rail open in 1881. 54½ m. Three trains daily.

Vigo Stat. See preceding Rte.

Redondela Stat. Pop. 11,724.

El Porriño Stat. Pop. 7703.

Tuy Stat. *Inns:* Fonda Nueva, tolerable. Tickets can be taken at this Hotel, and luggage registered for Portugal and Madrid. Pop. 12,039. This once important frontier town is built upon the banks of the Miño—here a noble stream. It stands confronting the wall-encircled Portuguese town of Valenza. [A fine international *Bridge* is in construction which will connect in 1884 the Spanish and Portuguese railway lines; at present the river is crossed in boats.] The climate is delicious, and the fertility of its *vega* unbounded. Tuy—*Tude ad fines*—was founded, *se dice*, by Ætolian Diomede, the son of Tydeus (Sil. Ital. iii. 367); here is said to have been discovered a Greek altar, and a Greek sculpture of some wrestlers. The Gothic king Witiza in 700 made Tuy his residence and court; the town was destroyed by the Moors in 716, but the site was recovered (740) by Alonso el Católico. Ordoño I. rebuilt it in 915.

The *castellated Cathedral*, begun in 1145, is suffragan to Santiago. The *illeria* and cloisters are fine. The tomb of the patron saint, San Telmo, is enclosed with gilt *rejas* and arches, and hung with votive tablets: it was raised in 1579 by Bishop Diego de Avellaneda. San Telmo's friend Don Lucas de Tuy, the historian, commonly called *El Tudense*, lies buried near him: * ascend the tower for the magnificent view. The episcopal palace was in the Alcazar, but this and other de-

fences were much injured by the French invaders.

Tuy may be made head-quarters by the angler and the artist. The best rivers are the Louro, the Tea, and the Avia. The salmon (*savalos*) and trout are abundant. The wines are excellent. In this happy corner of Galicia, the valleys, especially *la Vega de Louro*, with its oranges, rival Andalusia, and speak for the soil and sky of a land which Providence has so much blessed, and man so disregarded.

(Railway from Tuy to Oporto and Madrid, see 'Indicador.')

Caldelas Stat.

Salvaterra Stat. Pop. 9722.

Las Nieves Stat.

Arbó Stat.

Pousa Stat.

Frieira Stat.

Filgueira Stat.

28 m. **Rivadavia Stat.** *Inn:* Fonda de Vicente Abraldes. Pop. 4277. This picturesque irregularly built town is situated on the Avia, which flows down from its rich basin and fertilizes the wonderfully productive soil. Visit the ancient convent of **Los Dominicos**, which was the palace of the kings of Galicia down to the time of Garcia, son of Fernando el Magno. The sweet hams prepared in this district, like those of Santiago, are excellent, and the wines—rich and port-like—are renowned.

The tin mines near Rivadavia are no longer worked.

Barbantes Stat.

Orense Stat. No good *Inn*. Casa de Huéspedes de Cuanda. Pop. 13,353. Direct communication by rail with Madrid, *viâ* Tuy, Oporto, Coimbra, and Valencia de Alcántara, see "Indicador" (Rte. 74). This ancient town—**Aquæ Urentes** (Warmsee)—was celebrated in ancient days for its warm baths. The springs are three in number, viz., *la Burga de Arriba*, *la Burga de Abajo*, and *la Burga del Surtidero*, the last of which is much impregnated with gas.

Orense is the capital of its province. the see of a bishop, suffragan to Sant-

* For his Life, and that of San Telmo, see Florez ('Esp. Sag.' xxii. 108, and xxiii. 131: also, 'Antigüedad de Tuy,' 'Prudencio de Sandoval,' duo., Braga, 1610.

iago, and the residence of the local authorities. It was patronised by the Goths, and here the Suevi-Gothi first renounced Paganism.

The Cathedral, dedicated to San Martin, was founded so early as 550: the first edifice was restored by Alonso el Casto. The present Gothic central edifice was raised by Bishop Lorenzo in 1220: its local patroness is Santa Euphemia—the well-speaking—her body was discovered by a shepherdess on the confines of Portugal. Obs. her silver-plated shrine, and those of San Facundo and San Primivo. Visit the **Capilla del Cristo Crucificado**, founded in 1567 by Bishop San Francisco Tricco, and observe its wonderful image, **El Santo Cristo**, which was brought in 1330 from a small church on Cape Finisterre. It is one of the 3 marvels of Orense. Obs. also the **Capilla de San Juan Bautista**, rebuilt in 1468 by the Conde de Benavente, in atonement for the ravages done to the cathedral during his family feuds with the rival house of Lemos. Notice the tomb of Quintana by Solá, and the portal **el Paraiso**, finely sculptured and enriched with figures of angels and saints. The antique cloisters were erected in 1204 by Bishop Ederonio: obs. the inscription. The **Capilla de la Madre Maria** was restored in 1722, and connected by the cloisters with the cathedral; the eight canons were called **Cardenales**, as at Santiago, and they alone did service before the high altar. The custom was recognised as “immemorial” by Innocent III., in 1209.* The ecclesiologist may look at the old circular towers of the **Parroquia de la Trinidad**. In the former **Jesuitas** are some books and pictures of San Rosendo brought from Celanova.†

Visit now the third marvel of Orense, its **Bridge**, strikingly picturesque, and rising rather steeply 135 ft. above the

bed of the river Miño, so constructed on account of sudden inundations. It was built in 1230 by Bishop Lorenzo, and repaired in 1449 by Bishop Pedro de Silva, and is 1319 ft. long, the grand arch being some 156 ft. in span.

Orense is good head-quarters for the angler. The best rivers in the vicinity are the Avia, Arenterio, Miño (higher up), and crossing it, the Sil, Cave, Nabea, Arnoya, and Limia.

(1) *Excursion from Orense.*—An agreeable excursion can be made into the rich district called the **Misto** (a sort of neutral ground) lying on the Portuguese frontier; the inhabitants are Spaniards or Portuguese as it suits them. The exact line of demarcation between the two kingdoms is now uncertain, for the ancient documents were burnt by Soult during his retreat.

(2) Near Allariz, Pop. 8767, at **Celanova** (14 m. from Orense) is the once wealthy abbey of Benedictines, founded in 973 by San Rudesinto, or Rusendo. In the garden is one of the oldest chapels in Spain, supposed to be the work of Vivanus, and before 973. In the abbey church are the ancient sepulchres of Ilduara and Adosinda, the mother and sister of the founder, who was buried in a curious sepulchre supported on 4 pillars, and constructed after the fashion of that of San Torcuato, one of the companions of Santiago. His body was deposited by the Christians, at the Moorish invasion, at Santa Comba, distant 16 m.: being near the frontier, some Portuguese carried it off, when a mist came on, and losing their way they brought it to **Celanova**, whose convent bells began forthwith to ring of their own accord. There are two cloisters: in that called **El Procesional** observe the curious columns; in the other, more modern, notice the fountain and railing, **El Poleiro**: look at the sala capitular and brick mosaic pavement. The Doric Church has two separate choirs: notice the carved door of communication, and the walnut **silleria**. The convent is now occupied

* Consult for this cathedral, ‘Noticias Históricas,’ Juan Muñoz de la Cueva, 4to., Mad., 1726.

† For this diocese, refer to Florez (‘Esp. Sag.’, xvii.), and the useful map by Cornide and López, Mad., 1763.

as a boys' school under charge of priests—Padres Escolapios. Among the many neglected memorials of the dead was that inscribed with the well-known epitaph, A.D. 1324;—era 1362—

*"Aquí jaz Feijoo Escudeiro
Bon fidalgo y verdadeiro
Gran cazador y monteiro."*

We are now in the region of Lethe and the Limia, the real river of oblivion, which the soldiers of Junius Brutus hesitated to pass over. This rich district, the granary of Galicia, will alike interest the sportsman, the angler, and the naturalist.

Visit the **Laguna Antela**. Permission has been given to an English society to drain this Lagune. They have met hitherto with great opposition from the neighbouring villages, but the society is in hopes of obtaining help from the Spanish Government. The **Laguna** abounds with leeches, as becomes the country of Sangrado. Among the aquatic birds notice the *Gayo*, which, like the parrot, is taught to imitate the sound of the human voice.

Orense Stat. See preceding Rte.

Leaving Orense, the road crosses the Miño by a fine stone bridge. The whole route passes through a fruitful and well-wooded country.

3½ m. **Quintela**. Pop. 2427.

8 m. **Maside**. Pop. 6377.

3¾ m. **Carballino**. Pop. 8318.

5 m. **Pereiro**. Pop. 6189.

8 m. **Sontelo de Montes**.

6 m. **Cerdedo**. Pop. 5447. Situated in a beautiful valley, watered by the trout-stream **Lerez**.

7 m. **San Jorge de Sacos**. Pop. 1200. The river **Lerez** also waters the fertile cornfields and vineyards which surround this little town.

5 m. **Tenorio**. Visit its ancient Benedictine convent. Obs. the tower called **el Coto del Abad** which is placed upon a neighbouring hill.

The river **Lerez** is again crossed by a bridge of 12 arches, and we enter **Pontevedra** by its beautiful Paseo and the grand old ruin of the Augustines, now ivy-clad and deserted, but made for the artist.

7 m. **Pontevedra Stat.** Pop. 20,140. (See Rte. 58.)

ROUTE 60.

ORENSE TO PONTEVEDRA. 53 m.

A good diligence-road, with bad diligence service. It is preferable to go by rail from **Orense** to **Redondela Stat.**, there take the diligence to **Pontevedra**, two hours. The road is excellent. To the l. is the fine castle of **Sotomayor** which has been lately restored by its owner the Marquis of **Vega Armijo**. The bridge of **San Payo** is passed, famous for the battle between the French and *Gallegos*. The whole road is very picturesque.

ROUTE 61.

ORENSE TO SANTIAGO. 59 m.

A good post-road; daily diligence in 11 hrs.

Orense. (See Rte. 59.)

The road is the same as in the preceding Rte. as far as

3 m. **Quintela**. Pop. 2427.

5¾ m. **Mandras**.

5 m. **Cea**. Pop. 7193. Obs. its ancient **Church of San Cristóbal**, also the picturesque little chapel on a hill adjoining the town, and the ruins of an old castle.

3 m. **Piñor**. Pop. 3788. The district around is uncultivated and wild. After passing the ranges at Piñor and Castrodozon, the road descends into the rich basin of the **Ulla** by **Silleda**, leaving to the rt. the conical hill **el Pico Sacro**.

6 m. **Castrodozon**. Pop. 2925.

4½ m. **La Gesta**.

5 m. **Lage**.

2 m. **Prado**. A picturesque little hamlet of half-a-dozen houses. The river **Deza** (or **Cira**) is now crossed.

6½ m. **Fojo**.

5 m. **Castrovite**.

3 m. **Puente Ulla**, bridge over the **Ulla** of ancient and picturesque construction.

8 m. **Susana**.

3 m. **Santiago**. (See Rte. 55.)

ROUTE 62.

ORENSE TO ZAMORA. 131½ m.

A good post-road. Diligence daily.

The road, leaving Orense, traverses a well-cultivated country. The villages of **Sijalvo** and **Calvos** are passed, to

6½ m. **Pineira de Arcos**.

8 m. **Ginzo de Limia**. Pop. 5417.

An ancient town situated upon the **Rio Ginzo**, in the centre of a vast plain, called **la Limia**.

4 m. **Avabides**.

1½ m. **Trasmiras**. Pop. 2923.

2 m. **Villa del Rey**.

5 m. **Infesta**, situated in a valley of bare and desolate appearance.

3½ m. **Pazos**.

1 m. **Verin** (Pop. 4944), situated on the l. bank of the **Tamega** (crossed by a fine bridge), with the hill and imposing castle of **Monterey** rising opposite. [Spain, 1882.]

The valley district around abounds in fruit and wine; this granary of Galicia is in the bosom of beauty and discomfort. S. of this place are some neglected tin mines.

[Near this hamlet is the old town of **Monterey** (Pop. 3774), with its picturesque castle and its trout-stream **Tamega**.]

7 m. **San Cristóbal**.

1 m. **Venta de las Barreras**.

2 m. **Navallo**.

6 m. **Laza** (Pop. 5018), a charmingly picturesque town, with the **Sierra de Mamed** rising to the N., situated in a valley watered by two streams which flow into the **Tamega**.

10 m. **Canda**. This town is placed in the **Portillo** which divides Leon from Galicia.

3 m. **Lubian**. Pop. 1524. Here the **Sierra** rises to the l., and the frontier of Portugal (distant 6 m.) expands to the rt. **Braganza** (see Rte. 64) is distant only 17 m.

10 m. **La Puebla de Sanabria** (Pop. 1240) is the chief place of its mountainous *partido*. This frontier town has some old walls and a castle placed upon an eminence. It is a good point from which to make excursions into the **Vierzo**.

13 m. **Otero**. Pop. 353.

1 m. **Remesar**. The whole of this district abounds in game.

2 m. **Taboadela**.

9 m. **Asturianos**. Pop. 1315.

6½ m. **Mombuey**. Pop. 764. Posada, decent: good wine. This little town is situated in a valley at the base of a fine oak-clad hill.

The **rio Negro** is now crossed. Obs., in a ch. situated upon this stream, the image of the virgin, called **Nuestra Señora de Farragos** (our Lady of the old clothes), so called because beggars, who are cured of diseases by her intervention, dedicate their votive rags and tatters to her shrine.

15 m. **Monta Marta**. Near here the beautiful **Tera** flows to the rt.

Zamora. Pop. 318. Rte. 15.

ROUTE 64.

ZAMORA TO BRAGANZA, IN PORTUGAL.
56 m.

This excursion must be made on horseback.

From Zamora the road traverses a vast plain watered by the rivers **Duero** and **Esla**. The latter stream is crossed in a boat before reaching

7 m. **Carbajales**. Pop. 1339.

Muga de Alba.

Losacino. Pop. 767.

28 m. **Alcañices** (Pop. 972), situated in a fertile plain surrounded by hills on every side. A little distance from the town is the palace of the **Marques of Alcañices**.

7 m. **Sejas de Aliste**.

7 m. **San Martín del Pedroso**. This frontier village is placed upon the l. bank of the river **Manzanas**, which here forms the boundary between the two kingdoms. The river is crossed in a boat.

7 m. **Braganza**. *Inn*: **Estalagem**, kept by **A. Montanha**, decent. Pop. 5495. This ancient city stands well upon the gentle eastern declivity of **Traz os Montes**, and on the river **Fervença**. Visit its castle, one of the most interesting feudal remains in the Peninsula. (For further particulars of this interesting town and the Rtes. thence into Portugal, see **Murray's Handbook for Portugal**, Rte. 37.)

ROUTE 65.

ZAMORA TO BENAVENTE. 36 m.

Diligence service three times a week.

Leaving Zamora, the road passes through one of the finest wheat-producing districts in Spain : once belonging to the military order of **Santiago**.

The villages of **Cubillos** and **Pedra- hita**, Pop. 629, are passed to

17 m. **Riego**. Pop. 570.

3 m. **La Granja**. Pop. 698.

6½ m. **Santo Venia**.

3 m. **Villabeza**.

1 m. **Barcial**. Pop. 207.

3 m. **Castrogonzalo**. Pop. 1020.

Here the rio **Esla** is crossed by a Roman bridge of 19 arches. This bridge was the scene of one of the first encounters between British and French cavalry during **Moore's** retreat. **Moore** blew up the three central arches, which are now replaced by wooden beams.

2½ m. **Benavente**. Pop. 4051. *Inns*: **Posada de Cuesta**: **Posada de Zidon**, both of them outside the **Puerta de la Soledad**. (See Rte. 21.)

SECTION IV.

ESTREMADURA.

La Provincia de Estremadura was so called (like Etruria—the *ἔτρα ὄρια*) from being the *Extrema Ora*, the last and *extreme* conquest of Alonso IX., made in 1228. It lies to the W. of the Castiles, on the Portuguese frontier. The average length is some 190 miles, and breadth 90. The Tagus and Guadiana flow E. and W.; noble rivers, which might be rendered navigable, and would be made so in any other country. Under the Romans and Moors this province was both a granary and a garden, and it is still called by the gipsies *Chin del Manro*, “the land of corn.” The want of population has almost converted this Arabia Felix into a desert, but the railways which have been opened in 1881, which pass through the most fertile parts of the province, enable visitors to go in 21½ hours from Madrid to Lisbon, and the great impetus produced by the mines of Almaden and Cáceres, will undoubtedly shortly bring Estremadura on a level with other provinces of Spain. At present it is sadly backward. Except in the immediate vicinity of towns, so few labourers appear, that production, be it of weed or grain, seems rather the caprice or bounty of Nature than the work of man; meantime the lonely *dehesas y despoblados* are absolute preserves for the naturalist and sportsman: everything displays the exuberant vigour of the sun, and a soil teeming with life and food, and neglected, as it were, out of pure abundance. The swampy banks of the Guadiana offer good wild-fowl shooting in winter, but in summer are infected with fever and agues, mosquitoes, and other light militia of the air and earth.

In proportion as the animal creature abounds, man is rare, and the scanty population of Estremadura ranges at about 725,984. The cities are few and dull: the roads are made by sheep, not men. The inns are mere stables for *beasts*.

The **Estremeños** live in little intercommunication with the rest of mankind. They are simple, indolent, kind-hearted, and courteous.

The province has produced two historical characters, Pizarro and Cortés, who were swineherds of Trujillo and Medellín. These truly great men—called for and created by great times—sallied forth to conquer and Christianise a new world; and thousands of their *paisanos*, or fellow-countrymen, allured by their success and by visions of red gold, followed their example. Bad government, civil and religious, has been a great cause of the abomination of desolation which is everywhere visible in Estremadura; but a peculiar curse was superadded in the *mesta* or migratory system of Merino sheep, which are the true flocks of the nomad Bedouin. The origin of this system is stated to have been after this wise: when the Spaniards in the thirteenth century expelled from these parts the industrious Moors, they razed the cities and razza’d the country, while those inhabitants who were not massacred were driven away to die in slavery: thus the conquerors made a solitude, calling it pacification. Vast tracts previously in cultivation were then abandoned, and nature, here prolific, soon obliterating the furrows of men, gave it up to the wild birds and beasts. Such was the *talas*, a true Moorish word *talak*, “death, extermination.” Only a portion of the country was recultivated by the lazy soldier conquerors, and the new population, scanty as it was, was almost swept away by a plague in 1348,

after which fifty whole districts were left unclaimed. These were termed *Valdios*—from *Baledo*, uncultivated—whence the Spanish term *de valde*. These unclaimed pasturages attracted the highland shepherds of Leon and the Castiles, who drove down their flocks to them, as to a milder winter quarter, returning to their cool hills on the approach of scorching summer. Hence by degrees a prescriptive right of agistment was claimed over these *commons*, and the districts were *retazados*, or set apart and apportioned. This system, suggested naturally by the climate and country, like that of the *trattari* in the Abruzzi which existed in the time of the Romans, is of remote antiquity.

As infinite disputes arose between the wandering shepherd and the fixed cultivator, a compromise was effected in 1526, whereby the privileges of a few sheep-proprietors, like the hunting laws of our Norman tyrants, prevailed. The peculiar jurisdiction, the *Consejo de la Mesta*, one coeval with the monarchy, was finally suppressed in 1834.

The term *Merino* is said to be derived from *Marino*—quasi ultra-marine—because the original breed of sheep was imported by sea from England, under our Henry II., while others derive it from *Imri*, the far-famed flocks of Palestine. The sheep, *Ganado* (Arabicè *Ganum*, cattle), were called *trashu-mantes*, from the ground they go over. These flocks were generally divided into detachments, *Cabañas* (Arabicè a tent), of about 10,000 each. Their highland summer quarters, *Agostaderos*, were quitted about October for their *Invernaderos*, or winter ones, in the warm plains. Each *Cabaña* was managed by a *Mayoral*, a conductor—the Italian *fattore*—who had under him 50 shepherds and 50 huge dogs. Some flocks travelled more than 150 leagues, performing from 2 to 4 leagues a day, and occupying 40 days in the journey. At the “folding star of eve,” they were penned in with rope nettings of *esparto*, and a most picturesque Oriental “watching of flocks by night” took place. By the laws of the *Mesta*, a *Cañada de Paso*, or free sheep-walk 90 paces wide, was left on each side of the highway, which entirely prevented enclosure and good husbandry. The animals soon knew their quarters, and returned year after year of their own accord to the same localities. When they first arrived at their ground, salt was placed on flat stones at the rate of a *fanega*, or about a cwt., for every 100 sheep. This they licked eagerly, and it improved their appetites.

They were shorn, *trasquilados*, about May: the shearing, *el Esquilmo*, is an epoch of primitive and Oriental festivities. The sheep which migrated had the finest fleece; those that remained at home produced a coarser wool, a *lana basta*. The rams give the most; three fleeces average 25 lbs. The names of the animals, numerous as those of Irish pigs, varied with the age: thus, the lambs are called *Corderos*; the two-year-olds, *Borros*; the three, *Andruscos*; the four, *Tras-andruscos*. Their ages are ascertained by the number of teeth or *Palas*; at the fifth year they are called *Cerrados*, and after that *Reviejos*, and useless. The rams lose their teeth at eight years, and the ewes at five. In September the flocks were *Almagrados*, or daubed with a red earth from *Almazarron*, which conduced to the fineness of the wool. In keeping up stock great care is taken in selecting rams with round bellies, and white soft wool, and the clean-faced ewes, *las Calvitas*, are preferred. The ewes are put to the rams, *Morruecos* (possibly so called from having been imported from Morocco—*Marrekosh*), about the end of June. They lamb in their winter quarters. The sheep are always on the move, as they seek grass, which is scarce, and will not touch thyme, which is abundant. The shepherds are mere brutes, like the animals with whom they live, and in whose skins they are clothed. They never dwell in cities, seldom marry, and thus in nowise contribute to population, which is so much wanted, or to any arts that refine, which are so scarce. When not asleep or eating they stand still, fixed and silent, leaning on their episcopal crooks, and only good for an artist's foreground or a poet's stanza;

and in truth they have a most patriarchal appearance, and form the very type of a St. John in the Wilderness or in the National Gallery. They know every one of their sheep, although lambs, like babies, appear all alike except to a nurse's eye, and the sheep know them : all this is very Oriental.*

Second only to the sheep are the swine of Estremadura, for this province is a porcine Paradise, and the Hampshire of Spain ; and here again Nature lends her aid, as vast districts are covered with woods of oak and cork trees. The *Jamones*, hams, the bacon, *Tocino* (Arabicè, *Tachim*, fat), and the sausages of Estremadura have always and deservedly been celebrated. They were *πέρναι διαφανείς* of classical eulogy. This is the *Perna* by which Horace, too, was restored (ii. S. 4, 61); but Anacreon, like a vinous Greek, preferred for inspiration the contents of the pig-skin to the pig. Lope de Vega, according to his biographer Montalvan, never could write poetry unless inspired by a rasher. "*Toda es cosa vil*," said he, "*adonde falta un pernil*." The *Matanza* or pig-slaughter takes place about the 10th and 11th of November at their particular saint's day, *el San Andrés*, for *a cada puerco su San Martín*, and they have then been fattened with the sweet acorn, *Bellota* (Arabicè, *Bellöta*, *Bellöt*). Belot, Belotin, is the Scriptural term both for the tree and the acorns, and the latter, with water, formed the primitive dietary of the poor Iberians (Tibullus ii. 3, 71). Bread was also made out of them when dry and ground (Strabo iii. 223). When fresh they were served at dinner in the second course (Pliny, N. H. xvi. 5). Sancho Panza's wife was therefore quite classical when she sent some to the duchess, and they furnished the text to Don Quijote's charming discourse on the golden age, and joys of a pastoral life. Now the chief consumers are the juvenile Estremians and the pigs ; the latter are turned out in legions from the villages, which more correctly may be termed coalitions of pigsties ; they return from the woods at night—*glande sues læti redeunt*—and of their own accord, like the cattle of Juno (Livy xxiv. 3). On entering the hamlet, all set off at a full gallop, like a legion possessed by devils, in a handicap for home, into which each single pig turns, never making a mistake. These homesick droves will really sometimes in their runs carry an unwary stranger off his legs, as befell Don Quijote (ii. 68) when swept away by the *piara gruñidora*.

The bacon of Catholic Spain is most orthodox : abhorred alike by Jew and Infidel, it has ever been the test of a true Christian. The Spaniards, however, although tremendous consumers of the pig, whether in the salted form or from the skin, have to the full the Oriental abhorrence of the unclean animal in the abstract. *Muy puerco* (like the Moslem *Haluf*) is their last expression for all that is most dirty or disgusting, and is never forgiven, if applied to woman. It is equivalent to *vacca* (or cow) of the Italians, or to the canine feminine compliment bandied among our fair sex at Billingsgate, nor does the epithet imply moral purity or chastity.

The geology and botany of Estremadura are little known : insects and wild animals breed securely in the *montes dehesas y jarales*, where no entomologist or sportsman destroys them. The locust, *langosta*, and all the tuneful tribe of *cicalas*, enliven the solitudes with their rejoicings at the heat, insomuch, that the phrase indicative of their chirping, *canta la chicharra*, whose song serves but to make the silence heard, is synonymous with our expression the "dog-days." Here the locust is indigenous. The instinct of the female is marvellous, for only in ground that the *plough has never touched* does she deposit her egg. Thanks to the efforts of Don Cecilio Lora, the member for Badajoz, agricultural machinery, made on purpose to suit the hard stony soil, has lately been introduced with success in Estremadura. This gentleman has established also meteorological stations in different localities of the province.

* For the Mesta, consult 'Libro de las Leyes del Consejo de la Mesta,' folio, Madrid, 1639 ; also Bowles, 'Sobre el Ganado Merino,' p. 501 ; and the 'Viaje' of Ponz (let. 7).

At Fregenal a telephone has been established, which will shortly connect the whole district. In well-farmed lands your feet may brush the growing corn for many a mile, and, after all that you have heard of the pest of locusts, you pause in astonishment that not a single one whirs up! Suddenly, the corn is exchanged for *waste* land, and lo! soon as your foot brushes the wiry bent, the air, for about 2 to 3 ft. from the ground, is black with whirring, leaping, bustling locusts.

In April and early May they are in the jumping stage, and have barely left the original spot of earth where they were hatched; they are then small, brown, wingless, and barely measure a quarter of an inch. This is the time for *reaping the locust*, and so *saving the cereal* crops, and annually the Spanish Government tells off so many regiments of infantry to destroy the locusts. The scene is a busy one. Imagine 30 or 40 labourers digging out shallow trenches transversely across many a field, while 400 or 500 red-breeched Spanish infantrymen, with boughs, brooms, cloths, besoms, &c., are marching on in a steady line, to all appearance flogging mother earth most cruelly.

Slaughtering on all sides these springing insect hordes as they go, the soldiers leave them lying, a brown coating semi-dead, upon the earth, and labourers or soldiers follow, sweeping the animals into the trenches. When it is said that these animals are destroyed in such numbers as to be paid for and estimated by *arrobas*, *i.e.*, weights of $25\frac{1}{2}$ lbs. avoirdupois, the extent of the plague will be estimated!

There are three ways of destroying the locust. (1) By sweeping them up at early dawn, when they are semi-torpid, and then burning the heap. (2) By sweeping them alive into trenches, and covering them in. (3) In the way above described, *viz.*, flogging them to death with boughs. During the great locust plagues in 1876 to 1877, from 8000 to 12,000 soldiers were employed in Spain each spring, in April and May, in destroying the locust; each man receives 1s. 8d. per diem, and a dram in the morning. The locust passes its existence in three stages; the egg, the *cañuto*, and the winged stage. In June they fly. The exact amount of locusts in the springing stage, gathered in the neighbourhood of Linares alone between the 2nd and 5th of May, 1877, amounted to 3374 *arrobas*!! It is duly entered in the local papers as follows:—"Mala cosecha.—Del 3 al 4 del corriente se recogieron en Linares tres mil trescientas setenta y cuatro arrobas de langosta." A "garden of Eden lies before them, and behind them a desolate wilderness." These insects destroy more even than they consume; sparing no herb except the red *tomato*. The Spaniards on their part will not eat the locust in retaliation, which the Moors do, especially the female with eggs, either pickled or boiled in salt water. This is an old Arab delicacy, and was accounted among the Jews (Levit. xi. 22) as a "clean meat," a sort of whitebait. The taste is something like bad shrimps. The pigs of Estremadura eat them.

Birds of prey of all kinds abound; and in the summer flights of turtle-doves come over from Barbary to breed, and coo about in pairs, images of connubial felicity. They are the doves of the West, who brought ambrosia to Jupiter (Ov. M. 63), and who retired to Africa to visit the temple of Venus. No man who has any poetry in his soul will make a pie of these pretty pigeons. Among other birds of rich colour may be cited the blue pie (*Pica cuanea*), *Mohiño*; the bee-eater (*Meriops apiaster*), *Abejaruco*; and the hoopoe (*Upupa*, *Abubilla*).

The entomology of Estremadura is equally endless and uninvestigated; the heavens and earth teem with the minute creation, the balmy air resounds with the buzzing hum of multitudinous insects, which career about on their business of love or food without settlements or kitchens; happy in the fine weather, the joy of their tiny souls and short-lived pleasant existence.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
70 Madrid to Badajoz, by Ciudad Real, Almaden, and Merida. Rail - - - -	279	to Alcantara, Yuste, Trujillo and Cáceres, Vicente de Alcántara, and Oporto - -	291
71 Badajoz to Lisbon, by Elvas, Crato, Abrantes, and Santarém. Rail - - - -	287	77 Plasencia to Ciudad Rodrigo, by Abadía and Batuecas. Horseback - - - -	298
72 Badajoz to Olivenza. Diligence. Road - - - -	288	78 Merida to Trujillo - - - -	299
73 Badajoz to Seville, by La Albuera and El Ronquillo -	289	79 Merida to Seville, by Zafra and Llerena. Horseback - -	300
74 Madrid to Lisbon, by Naval-moral, Plasencia. Excursions		80 Trujillo to Logrosan and Guadalupe. Diligence-road -	301

ROUTE 70.

MADRID TO BADAJOZ, BY CIUDAD REAL, ALMADEN, AND MERIDA. 372 m.

21 hours.

For description of route as far as Manzanares, see Rte. 85.

123 m. Manzanares Stat. Pop. 8963. The surrounding plain is clothed with vineyards and olive-trees. The whole of this part of Spain is watered by means of the *norias* constructed by the Moors.

Change carriages here for Ciudad Real.

13 m. Daimiel Stat. Pop. 9671. This is one of the most important towns of La Mancha: it is placed in the centre of the *campo de Calatrava*, one of the best wheat-producing districts in Spain. To the l. is Bolaños with its old castle.

13½ m. Almagro Stat. Pop. 8524. Here is one of the convents belonging to the military order of Calatrava. Obs. its staircase and cloisters. The Paseo de la Glorietta is a pleasant promenade. Numerous lace factories surround the town, employing more than 9000 hands. Excellent black lace is made here, which, although inferior in quality, is far more reasonable than at Barcelona; also white coarse torchon lace in large quantities.

11¼ m. Miguelturna Stat. Pop. 6352.

2½ m. Ciudad Real Stat. (Buffet.)

Pop. 13,277. Inn: Fonda de Lorenzo, Calle de la Paloma; Fonda Mira el Cielo. Casa de Huéspedes, Casa de Ramona, Calle de Tintoreros. Charge 13 r. per day.

Café de la Perla, near the Plaza del Pilar. Casino, in the Calle de Carreteros. Visitors admitted without an introduction.

Plaza de Toros. Fights in the season.

Instituto, with an excellent laboratory and botanical garden.

This royal city is one of the poorest and dullest in Spain, and one of the most *atrasado*, although Cervantes called it "imperial and the seat of the god of smiles." It was built by Alonso el Sabio near the banks of the Guadiana, and was entitled *Real* by Juan II. in 1420; portions of its former walls and towers remain. Here Ferdinand and Isabel organised the *Hermanidad*, a mounted brotherhood, a *guardia civil*, to protect the country-roads. The city is under the patronage of la Virgen del Prado. Visit el Hospital, a noble pile founded by Cardinal Lorenzana. After having been turned into a barrack during the French invasion, it has been restored to its original use. Obs. also the ch. of the Colegiata, in style Gothic; its very large nave, its retablo sculptured with subjects from the Passion

by G. de Merlo, in 1616, and its good *coro*, deserve notice. The **Puerta de Toledo** is a curious semi-Moresque gateway.

After leaving this stat. the rly. crosses (6 m.) the river Javalon by an iron bridge.

10 m. **Cañada Stat.** Pop. 409.

6 m. **Apeadero Stat.**

5½ m. **Argamasilla Stat.** Pop. 2579.

7 m. **Puertollano Stat.** Pop. 3540.

Here is a thermal establishment supplied with excellent carbonic acid waters, most efficacious for disorders of the stomach.

In the carboniferous valley of Puertollano coal has been found 2 metres deep. The valleys of Belmez and Puertollano lie in the same direction.

11 m. **Veredas Stat.** The lead-mines of Horcajo, where silver has been found in thin filaments, may be approached by Puerto de Veredas to the l. of the station.

6½ m. **Caracollera Stat.**

16½ m. **Almadenejos Stat.** Pop. 883. Change for the mines of Almaden. Here we are in the centre of the vast quicksilver-mines.

8½ m. **Almaden Stat.** Pop. 7448. *Inn*: Posada de Domingo, indifferent. "*Almaden del Azogue*" (two Arabic words which signify "the mine of quicksilver") is built on the confines of La Mancha, Estremadura, and Andalusia. The Sisapona Cetobrix of Pliny (N. H. xxxiii. 7) was somewhere in this locality. The mine of quicksilver is apparently inexhaustible, becoming richer in proportion as the shafts deepen. The vein of cinnabar, about 25 feet thick, traverses rocks of quartz and slate, and runs towards **Almadenejos**. Virgin quicksilver occurs also in pyrites and hornstein, and in a greyish conglomerate called here *Fraylesca*, from the colour of a monk's frock. Generally the mercury of Almaden is not found in veins, but seems to have impregnated three vertical strata of a quartzose sandstone, associated to slates rather carbonaceous. About 4000 men

are thus engaged during the winter, the heat and want of ventilation rendering the mercurial exhalations dangerous in summer. The gangs work day and night, about 6 hours at a time, and hew the hard rock almost naked. There are three veins, called after the saints, Nicolas, Francisco, and Diego; the adit lies outside the town; the descent to the 9th storey is by cages (on the three shafts S. Teodoro, S. Miguel, and S. Aquilino; the deepest of the three, S. Teodoro, is said to be 1140 feet, and reaches the 11th level. The rocks are called *profundidades*, the shafts *pozos*, the galleries *cañas y ramales*—they extend right under the town: hence the cracks in the parish church). The deepest shaft is said to be 1000 feet. The mineral is raised by steam-engines of the newest invention. English engineers will look with interest at a machine made by James Watt, 1799, for draining the mines, which is no longer used. The arched stone galleries are superb; the furnaces of the smelting-ovens, in which the ore is sublimed, are heated with sweet-smelling *brezo*. The men thus employed are much more healthy than the miners, who suffer from salivation and paralysis. The mercury is distilled by three processes; either by that used at Idria, or from certain ovens or *Buitrones*, *Hornos de Reverbero*, invented by Juan Alonso de Bustamante, which is the best; that of a third process is employed, reverberatory furnaces.

The quantity of mercury now obtained is enormous. The Fuggers only extracted 4500 francos annually; now between 42,000 and 48,000 are procured.

Almaden produces some 250,000*l.* a year, and a profit to the government of 160,000*l.*—one of the few real sources of direct income to the state. The quicksilver has always been a royal monopoly. The management latterly, since the pecuniary importance has increased, has been given to a *gefe*, a brigadier of scientific attainments, and an excellent practical school of mines has been established, at which mining engineers are forced to

attend.* Walk to the **Glorieta**, at the junction of three roads, and also to the **Retamar**.

13½ m. **Belalcázar Stat.** Pop. 6314. This ancient fortified place is situated some distance to the S. of the rly. It stands in the midst of a well-watered plain. Its former magnificent palatial fortress, **Bello Alcázar**, built in 1445, by Gutierre Sotomayor, was one of the grandest in Spain. It has since been used as a quarry by the Moors. The **Pozo del pilar** is a fine work.

The Zujar is now crossed by an iron bridge.

9½ m. **Cabeza del Buey Stat.** Pop. 7322.

8½ m. **El Castillo de Almorchon Stat.** (Buffet.) Obs. the old Moorish ruin near the town. A little distance to the rt. is the Hermitage of **Nuestra Señora de Belen**, formerly belonging to the Templars.

[*Railway to Belmez—change carriages*—1 train daily, 8 hrs. **Almorchon** to **Belmez**, 39 m. See 'Indicador.'

11½ m. **Zujar Stat.**

13 m. **Valsequillo Stat.** Pop. 1172.

10 m. **Peñarroya Stat.**

4½ m. **Belmez Stat.** Pop. 6794.]

14½ m. **Castuera Stat.** Pop. 6802. This is the chief town of **la Serena**, one of the old districts which formed part of the ancient province of Estremadura. This district was formerly encircled with 7 fortified strongholds, placed at equidistances one from the other, in the form of a semicircle about 52 m. in extent. These strongholds were called *Los siete Castillos de la Serena*.

Apeadero Stat.

Campanario Stat.

17½ m. **Magacela Stat.** Pop. 1340. This is one of the 7 strongholds mentioned above. The ruins of the fort crown the hill around which the town is built.

5½ m. **Villanueva de la Serena Stat.** Pop. 10,627. The neighbouring *huerta* produces excellent fruit and a dry port-like wine.

* For all details consult 'Minas de Almade,' Casiano Prado; the 'Apuntes,' by J. E. de Bayo; and ditto by Lucas de Alduna.

4 m. **Don Benito Stat.** Pop. 15,003. This charmingly situated town supplies Madrid with water-melons, and other fruit. [Logrosan with its phosphate of lime deposits (12 m.), and the convent of Guadalupe, may be visited from this point. See Rte. 80.]

The Ortega is crossed by an iron bridge.

3½ m. **Mengabril (Pop. 362) and Medellín Stat.** Pop. 1199. This was one of the most flourishing towns in Estremadura before Victor sacked it, March 29th, 1809. Now it is wretched and decayed. The view from its ruined castle is most extensive: below flows the Guadiana, which is crossed by a bridge built in 1636. The remains of a Roman one are visible.

At Medellín Hernando Cortes was born, 1485.

Outside the town are traces of two Roman roads, the one leading W. in the direction of Merida, the other S.W. in the direction of Guareña.

Leaving Medellín, Pop. 1199, the rly. runs parallel to the Guadiana, crossing the Guadalmez on an iron bridge.

12 m. **Guareña Stat.** Pop. 5459.

3 m. **Villagonzalo Stat.** Pop. 1542. The Guadiana is now crossed by a fine bridge supported by 11 piers.

Apeadero de la Zarza Stat.

3½ m. **Don Alvaro Stat.** This little village (Pop. 887) nestles in the midst of its olives and vines at the bottom of a valley, through which the Guadiana winds in horseshoe shape.

8 m. **Merida Stat.** (Buffet). *Inns*: Casas de Huéspedes; Joaquin Pallero, near the Plaza de Sta. Maria; Diego Segura, Santa Olaya, 22. Pop. 6191.

Merida — **Emerita Augusta** — was founded B.C. 23, by the Legate Publius Carisius. The city became the capital of Lusitania. 36 different coins were struck here (Cean Ber. 'S.' 393; Florez, 'Med.' i. 384). The common reverse is a "turreted gate," with the words "*Augusta Emerita*" as an inscription, which constitute the city arms. This unique city is *the Rome of Spain*, in

some points rivalling the eternal city itself; stupendous monuments of antiquity meet the eye at every step. Its splendour, as existing down to the 4th cent., is described by Prudentius (Perio iii. 3, 186), in his hymn on the death of the patroness Eulalia—not to be confounded with her namesake the tutelary of Barcelona; the Eulalia of Merida was born here in 292, and was one of the earliest female martyrs of Spain. Although put to death when quite a child, she is said to have performed miracles in after years worthy of a grown-up saint, for San Isidoro (Chron. Era 491) relates that Theodoricius the Goth was deterred from plundering her city, from his fears that she might treat him as Ceres did the troop of Alexander at Miletus.

Merida rises on the rt. bank of the Guadiana, which is crossed by a Roman bridge of 81 arches, 2675 feet long, 26 feet broad, and 33 feet above the level of the bed of the river; of which unfortunately some arches have been destroyed during the inundations of Jan. 1877; it is indeed a bridge and worthy of its builder—Trajan, a true Pontifex Maximus. From its long and flat proportions, it presents somewhat the appearance of a causeway. It was repaired by Sala, a Gothic Duke of Toledo, in 686, at the request of Bishop Zenon. Again, in 1610, Philip III. caused it to be strengthened and partly rebuilt (see his inscription in the portico). It is constructed of granite with bossage work, *almohadillado*, or “pillowed.” Some of its arches were destroyed, April, 1812, during the siege of Badajoz, in order to impede Marmont’s advance. Here in 1808 a gallant band of 800 French kept at bay the entire Spanish forces commanded by Cuesta, for a month, although the river was fordable.

On an island in the river-bed up stream, is a Roman dyke called *el tajamar*: it is built of massive masonry, and was erected to protect the arches against inundations. The Roman and Moorish *Alcazar* towers proudly with its palm-tree over the bank, as seen from this point.

Recrossing the bridge, to the rt. is

the castle, built by the Romans, and added to by the Moors; afterwards it became the Bishop’s palace, then it was occupied by the Knights Templars—whence its present name *el Conventual*. At the suppression of the Templars it was granted to the order of Santiago, whose *Provisor* resided here. There now only remains a court of granite pillars, a square tank, a descent to some ancient baths, and the vestiges of a former temple, the rest of the colossal pile having been gutted by the French.

A gateway near the river has a marble tablet with an Arabic inscription.

The Arch of Santiago, built in the town by Trajan, is now a mere shell, having been stripped of its marble casing by the invaders. It was of vast size, being 44 feet in height.

Near the arch is the half-Roman, half-Moorish palace formerly belonging to the Duque de la Roca, a diplomat of the reign of Philip IV., and the author of a poor poem, ‘*La Conquista de Sevilla*.’ The house is quite a Museum, and contains remains of architecture of every kind, Romanesque, Moorish, and Gothic. The entrance doorway is Gothic. Observe the granite blocks in the tower, and the Roman portions now degraded into a stable.

The house belonging to the Conde de los Corvos was constructed out of a temple dedicated to Diana: it was peripteral, with fluted granite pillars and Corinthian capitals. There is a beautiful plateresque balcony in this house. The best view is from the garden.

The Forum, the area and some shafts of which only remain, was near the convent of Descalzos; below ran the *Via Lata*, the broad way to Salamanca.

There are the remains of two Roman aqueducts: one is near the station called *El Milagro*, of the other 10 arches and 37 piers remain, some 90 feet high; they are arched in 3 tiers, and built of brick and granite.

Close by is another Roman bridge, which crosses the rivulet *Albar-regas*

—Alba regia;—it is quite perfect, and consists of 4 arches, 450 feet long by 25 feet wide: thus built for eternity, the original pavement exists in spite of a traffic of 17 centuries.

Passing the Hermitage of San Lazaro, the **Circus Maximus** is seen in a hollow to the rt. of the Madrid road: it is so well preserved that a chariot-race might easily be given there. The whole length is some 1356 feet by 335 feet. The outer walls are of prodigious thickness: the eight tiers or rows of seats for spectators still remain. The view of Merida from the hillock above is charming.

Continuing to the E., outside the town is the **Theatre**, called *las siete sillas*, from the seven divisions of the seats: it is almost perfect; nothing is wanting but the proscenium: the vomitories are quite uninjured. Near it was the amphitheatre, or, as some contend, the naumachia.

There are many antiquities in the neighbourhood of Merida. The antiquarian should visit that mighty water reservoir, *el lago de Proserpina*, or, as it is also called, the *Charca de la Albuera*, which lies at 3 m. to the N.: the granite wall which dams up the water is gigantic; the towers by which staircases lead down into the huge tank are called *los Bocines*. Sr. Pacheco's country house, near this lake, is worth visiting; it is most picturesque. There is another Roman reservoir near Truxillanos (6 m.) called *Albuera de Cornalvo*; it is, however, smaller than the Charca. Obs. the rows of steps—the way in which they are arranged has induced antiquarians to imagine that Naumachia were performed here.

The Moors built the Alcazar in 835. Visit the **Convent of Santa Eulalia**, near the Madrid road: it is Romanesque of some importance. **El Hornito** (the little oven), in which the good little martyr-child was baked, was converted into a chapel in 1612: it is most interesting, and is decorated with Roman remains.

The adjoining **Church of Santa Eulalia** is said to have been erected in the 4th cent. Obs. the Gothic portal

and the singular capitals to the pillars. On each side of the high altar are ancient chapels. That to the l. belongs to the *de la Roca* family.*

The view on the road from a stone cross is splendid.

The **Plaza Mayor** is of the 16th century; near the Church of **Santa Maria**, with its Romanesque apse. Inside this church there is a good Gothic baptismal pile, and rich plateresque arch, and near it a fine house in the plateresque style belonging to Sr. Pacheco.

A small Museum of Antiquities has been formed near Santa Maria, of different objects found in the locality. Apply to Sr. Moreno Bailen if necessary; the museum is under his control. The capitals collected are very interesting. Obs. a Latin Byzantine bas-relief. In a private house belonging to Señor Soto there is a fine Roman mosaic, which has been described in **Monumentos Arquitectónicos**.

In the **Patio de la Carcel** there are several Roman columns.

Leaving Merida, the rly. sweeps round the rt. bank of the Guadiana, crosses the Aljucen by an iron bridge, and traverses the **Vega del Guadiana**, noted for the richness of its soil, and the superior quality of its wheat. Obs. in front the mountain-chain of the **Sierra de las Viboras**, said to swarm with snakes and reptiles of every kind.

8 m. **Garrovillas Stat.** Pop. 686. The river Lacara is now crossed seven times in succession before reaching

6½ m. **Montijo Stat.** Pop. 6230. Here is the manorial seat of the Counts of Montijo.

11½ m. **Talavera la Real Stat.** Pop. 2235. This *Royal* town is full of ague and poverty. [An excursion may be made by lovers of Morales *el Divino* to Puebla de la Calzada (18 m.), to see his ten pictures representing the Passion of the Saviour, which are in the parish church.]

* For its further history, consult 'Historia de la Ciudad de Merida,' Bernabé Moreno de Vargas, Mad., 1633; 'Advertencias de Merida,' Juan Gomez Bravo, 4to., Florencia, 1638.

The Guerrero is crossed. The country is one vast vineyard.

10½ m. **Badajoz** Stat. (Buffet.) *Inns*: Hotel Central, Tres Naciones, both indifferent; Casa de Huéspedes, in the Calle de Las Palmas, bad. Pop. 22,986. *Omnibus* to the centre of the town.

The town is approached by a fine granite bridge of 28 arches, finished in 1596 from designs by Herrera. It was much injured by the inundations of 1877, but since then has been thoroughly repaired. The bridge is strengthened by a tête du pont, and by the fortified height of **San Cristóbal**.

Badajoz (Roman Battalium), being distant about 5 m. from the Portuguese frontier, is an important frontier place, and owes its chief interest to military events. Alonso IX. took it from the Moors in 1235. The Portuguese besieged it in 1660 and 1705. Kellermann and Victor failed before it in 1808 and 1809; Buonaparte, in 1810, ordered Soult to advance on Estremadura, to relieve Massena when arrested before Torres Vedras; the Duke, having foreseen the move, cautioned the Spanish Junta to be prepared. But **Badajoz** was commanded by Rafael Menacho, a brave man, and the strong garrison was assisted outside by an army under Gabriel Mendizabel.

On the 4th of March, Menacho was unfortunately killed, when José Imaz, his successor in command, sold the place to Soult, who, when he first beheld the tremendous defences, quietly remarked, "There are few forts so strong but what a mule laden with gold can get in." Had Badajoz been held by the Spaniards but a few short days only, Andalucia must have been evacuated by the French, and "we," as the Duke said, "should have saved Spain." "Its fall was certainly the most fatal event of the war" (Disp. Dec. 4, 1811). No sooner had the fortress been surrendered to Soult, than Beresford attempted its recovery. He failed, as even the indulgent Duke said, from "his unfortunate delay" (Disp. April 10, 1811); and when he

had given the French time to render success impossible, he risked the needless battle of **Albuera** (see *Albuera*), and thus, as Napier proves, caused two subsequent years of most harassing operations to the Duke.

The Duke then determined to try what he could do himself, and, after he had taken Ciudad Rodrigo, made his preparations with such secrecy that neither friend nor foe divined his plan. He pounced, March 16, 1812, on Badajoz, while Soult and Marmont were both too far separated to relieve it.

SIEGE OF BADAJOZ.

In order to realise the celebrated assault of Badajoz in March, 1812, the traveller will do well to place himself in the gorge of the Picurina Redoubt, a short distance without the town, the capture of which by the allied forces was the first step towards the completion of the siege. Standing in this position, he will see the castle, on a hill about 100 feet high to his right, at the junction of the Rivellas with the Guadiana; next to it the bastion of the Trinidad, followed by the bastion of Santa Maria, and between it and that work a ravelin, now complete, but at the time of the siege half finished. The bastioned fronts succeed each other till they reach the Guadiana, terminating with the bastion of San Vicente. On the hill on the further side of the Guadiana behind the castle is Fort Cristóval, and in the low marshy ground of the Rivellas is the little outwork of San Roque.

The investment of the town was completed on the 17th March, 1812, but rain interfering with the operations of the besiegers, their batteries opened fire only on the 25th. On that night the Picurina was assaulted, and, after a heavy resistance, captured. Lodgments were formed, and breaching batteries established against the curtain between the castle and Trinidad, and between that work and S. Maria.

On the 6th April orders were issued for the assault of the town (at 10 P.M.),

as follows: Picton, on the right, to attack San Roque and the castle; Leith to attack S. Vicente on the left; in the centre the 4th and Light Divisions were to attack the breaches in the Trinidad and S. Maria. Picton, forced to anticipate the orders, began his attack at 9.30 against the castle. Ladders were raised against the walls, and the stormers rushed up under a fire of shells, stones, logs, and various missiles prepared for the purpose. The leading stormers fell back stabbed with pikes into the arms of those following them. In a short time all the ladders were overturned, and the French shouted "Victory;" but a Col. Ridge, rallying his men, planted a ladder against the wall at a spot (easily recognizable when one is on the castle wall) where it was lower, and an embrasure offered additional facility for entering, and, rushing up, gained the summit. He was immediately killed, but by his gallant act the castle was gained.

At the centre attack the explosion of the mines added to the confusion caused by the scarceness of ladders and other means for descending into the ditch. Many were lost, but the survivors, pushing on undaunted, faced in the ditch the overwhelming fire from the walls, while in the darkness they strove to find the breaches. Rushing on to the unfinished ravelin, which they mistook in the dark for the great breach, many were mown down by the French fire; others falling into a cut in the ditch filled with miry water, delayed those behind and added to the confusion. The fire from the walls poured into them, but retreat was useless, if possible. Led by some daring spirit, a rush was made against the now-discovered breach, but entry was barred by a range of sword-blades, and there many were impaled, while those behind were brought more nearly under the fire of the defenders. Thus matters stood till midnight, when an attack on the left, made easier by the withdrawal of troops for the defence of the castle and the comparative lowness of the walls, was successful, and the assailants, rushing along the para-

pets, gained, after a slight check, the interior of the town. The defenders of the breach, now taken in rear by the right and left attacks, retired from the centre and the town was won. A dreadful scene of outrage ensued; the town was sacked throughout, and the governor sought refuge in S. Cristóval, where he surrendered to a summons on the morning of the 7th.

The garrison consisted of 5000 men, and the besiegers numbered 15,000. The prize so dearly purchased, 5000 being killed and wounded in the besieging army, consisted of 3800 prisoners, a first-rate fortress, 179 guns, 6000 stands of arms, the colours of the garrison, a pontoon train, and vast military stores; but, by the possession of Badajoz, Wellington felt his position at Lisbon secure from attack by the French armies in the south, leaving him free to pursue his operations against those in the north.

The baffled and out-generalled marshals had now no safety but in retreat, so Marmont fell back on Salamanca, and Soult on Seville; then Hill advanced on Almaraz, and destroyed the forts, the enemy flying before him to Navalmoral.—E.F.C.D.

The Cathedral, which has survived so many sieges, was begun in 1248 by Alonso el Sabio; the façade is later, and was built in the Græco-Roman style, with Ionic pillars, and a statue of the Baptist; at a side portal is fixed, on a marble stone, the hammer which, when a canon was dying, used to be knocked before the passing bell was introduced—the exact *Σήμανδρον Σημειον* of the Greek Church.

The choir is rich and finely carved in the Renaissance style. Notice especially the tribunes of the organs. In the transept there is an old painting on panel, with the *donatorio* at the feet of *Nuestra Señora de la Antigua*. Visit the *Capilla de Figueroa*: the painted retablo is good, and the tiles very fine. Notice a Christ by *Morales*. Over the high altar there is a good marble bas-relief representing the Virgin and Child. In the centre there

is a fine bronze sepulchre of the founder of the chapel.

Luis de Morales, called *El Divino*, more from his painting subjects of divinity than from any divinity of painting, was born at Badajoz early in the 16th centy., and a street bears his name. Here he was living in 1581, when Philip II., on his way to Lisbon, sent for him and said, "You are very old, Morales." "And very poor, sire," was the reply; when Philip, a true patron of art, gave him an annual pension of 300 ducats, which he enjoyed until his death in 1586. He chiefly painted Saviours crowned with thorns, and Madonnas Dolorosas; he finished highly, and was the Parmigianino of Spain. He is defective in his lengthy drawing, and often dark and cold in colouring. The French took away his four best from the Cathedral, and those which they left have been repainted; observe a Crucifixion, with a Parmigianino-like old man.

The cloisters are most picturesque; the architecture is Plateresque, and the centre full of fine orange-trees and creepers.

In the **Church de la Concepcion** is a retouched Saviour with the Cross, and an injured Virgin and Child, painted in 1546 by Morales.

In the *San Agustin* (the porch is not bad) is the ludicrous tomb of the Marquis de Bai, the general of Philip V. who was so soundly beaten by Stanhope at Zaragoza in 1710. The effigy of the heroic deceased resembles a baboon in a periwig.

Three diligences leave **Badajoz** daily. One daily to **Olivenza**. One on alternate days to Seville, and the others also on alternate days to **San Vicente de Alcántara**. The Portuguese frontier is 7 kilometres from Badajoz.

The traveller should ascend to the hill **San Cristóbal**, from whence the town presents a noble front. Cross the bridge, turn to the rt., and then ascend the hill. The view is excellent. To the rt. is the **Picurina**; between it and **las Pardeleras** are the quarries

where the Duke stood during the unsuccessful murderous assault on the opposite very strong bastions of **Santa Maria** and **Trinidad**; to the l. is the **Sierra del Viento**, from whence Soult made his previous attack; at the W. extremity is **San Vicente**, by which Walker entered.

Ascend also the **Castle** hill, which was the site of the ancient city: it contains several Roman remains. If pressed for time it is best to choose this ascent. The **Plaza** underneath is a mixture of ruined Moorish and Spanish works, an abomination of desolation: part of the mosque, with red-brick arches resembling those of Cordova, exists in the neglected crumbling castle: a lofty thin tower in the upper keep, much spoilt by a modern addition, commands the whole of what was the English position.

Towards the S. E. of the Castle is the ancient town-hall, **Casa del Pósito**. It contains a fine old saloon supported by columns. In one of the rooms of the **Diputacion Provincial** there is a small museum of antiquities.

El Campo de San Juan is the principal square of Badajoz. In it stand the cathedral, the town-hall, the little theatre, the best café, and the principal shops: in the centre is the shady fashionable promenade.

The arms of Badajoz are the pillars of Hercules, and "*Plus Ultra*." This motto is, however, inapplicable, so long as Portugal continues to be separated from Spain, and consequently a source of weakness. This want Philip II. well knew when he pounced upon the prey, which was lost by his grandson, Philip IV.

(For route to Portugal see Rte. 72. To Seville, Rte. 73.)

ROUTE 71.

BADAJOZ TO LISBON BY ELVAS AND SANTAREM. 174½ m.

We give this route for the convenience of those who may wish to enter or leave Spain by way of Portugal.

The Spanish frontier is crossed at 5 m. **Frontera Stat.** Here passports* and luggage are examined.

10 m. **Elvas Stat.** (in Spanish *Yelves*). Pop. 11,206. This episcopal city is one of the strongest in Europe. Visit its cathedral, dedicated to Sta. Maria, and containing some of the best stained glass in Portugal; Fort Lippe, an exceedingly strong military position, which crowns the summit of a high hill to the S. of the town, and the huge aqueduct, which brings its water from a distance of 3½ m.: it is constructed of three tiers of arches, and presents a most picturesque appearance as seen from the ramparts of the city.

12½ m. **Santa Eulalia Stat.** Pop. 1889.

11½ m. **Assuma Stat.** Pop. 1093.

7¼ m. **Portalegre Stat.** Pop. 7207. This city, the ancient *Medobriga* or *Ammaia*, was created an episcopal see in 1550. Visit the cathedral, the Casa da Camara, and bishop's palace. Here are several cloth-manufactories. In the environs are extensive marble quarries.

9¼ m. **Crato Stat.** Pop. 1340. Visit its ruined castle, formerly the residence of the Grand Prior of the Knights of Malta. Its church and hospital are also deserving of notice.

10 m. **Chanseca Stat.**

12½ m. **Ponte de Sor Stat.** Pop. 2618. This unhealthy town, which is

situated 1 m. from the rly. stat., takes its name from a bridge built by the Romans over the Rio Soro. The great military road from Santarem to Mérida crossed over this bridge.

10½ m. **Bemposta Stat.** Pop. 988. Here the rly. enters the valley of the Tagus.

7½ m. **Abrantes Stat.** Pop. 6380. This strongly fortified town occupies the site of the ancient *Tibucci*. Visit the **Ch. of San Francisco**, one of the most beautiful ecclesiastical edifices in Portugal; visit also the **Ch. of S. João Baptista**. Here Don John I. went in pilgrimage previous to fighting the battle of Aljubarrota. His stirrup-leathers broke as he was remounting. With great presence of mind he turned to his attendants and said, "*Calai vos : que quando me não aguardão os loros, menos me aguardarão os Castelhanos*," thus destroying the evil effect which such an omen would otherwise have had upon his followers. After the victory he returned to this church to give thanks.

It was here that the masterly retreat of the French under Junot terminated, 1806. Napoleon conferred the title of Duc d'Abrantes upon that general.

3 m. **Tramagal Stat.** Pop. 1462. Near this point the rly. crosses the Tagus upon an iron bridge consisting of 16 arches.

6½ m. **Praia Stat.**

5 m. **Villanova de Barquinha Stat.** Pop. 962. Proceeding W. the rly. to Oporto branches to the rt. (2½ m.).

8 m. **Abalto de Miranda Stat.**

6 m. **Figueira Stat.**

5½ m. **Santarem Stat.** (Buffet). *Inn* : *Hôtel de Felicia*. Pop. 489. This interesting town was the *Scalabis* or *Præsidium Julium* of the Romans. Its present name is derived from Santa Irene, a nun, who was put to death Oct. 20, 653, in consequence of having been falsely accused of incontinency, by Remigio, a monk, who had fallen violently in love with her. (See the legend in *Handbook to Portugal*.) Visit the **Ch. of S. João do Alporão**, an early Romanesque structure, now used as a

* Passports are still required for Portugal.

theatre; and the suppressed Convent of **Graça**, founded by the Count of Ourem. Obs. the fine tomb which contains the relics of the noble founder. In this ch. was also buried Dom Pedro Alvares Cabral, the discoverer of Brazil. Notice in the **Ch. of San Francisco**, which dates from the 13th cent., the remarkable crucifix executed by order of King João I., and said to be the exact height of that monarch.

[On the opposite side of the river is the town of **Almeirim** (Pop. 3710), once the summer residence of the Portuguese royal family. The town was built by João I., A.D. 1411. Here several of the Infantes were born, including the Cardinal King Dom Henrique.]

8½ m. **Santa Ana** Stat.

3½ m. **Reguengo** Stat.

5 m. **Azambuja** Stat.

6 m. **Carregado** Stat.

4½ m. **Villafranca-da-Xira** Stat. Pop. 4204. This town was founded by French immigrants in the reign of Affonso Henriques. Here Dom Miguel proclaimed the reaction against the constitution, 1823. Salt-works exist in the neighbourhood. Much leather and calico are here manufactured.

4 m. **Alverca** Stat. Pop. 1673.

2½ m. **Pova** Stat. Pop. 1408. Here are also large salt deposits.

4½ m. **Sacavem** Stat.

2 m. **Olivaes** Stat. Pop. 3539.

1½ m. **Poco do Bispo** Stat.

2½ m. **Lisbon**. Pop. 203,681. Terminus. Diligence and rail. *Hotels*: Central; Durand's, in the Rua das Flores; Bragança, in the Rua do Ferregial; Mrs. Street's Hotel, in the Rua d'Alecrim. (For Lisbon and its environs, see Murray's *Handbook for Portugal*.)

ROUTE 72.

BADAJOSZ TO OLIVENZA, ON THE PORTUGUESE FRONTIER. 14 m.

Diligence daily.

A diligence leaves Badajoz on alternate days for Olivenza.

This road leaves Badajoz in a S.E. direction, following the valley of the Guadiana: the district through which it passes is flat, sandy, and uninteresting.

Olivenza. Pop. 7271. This important frontier town belonged to Portugal until the year 1801, when it was conquered by Spain, and it was ceded in perpetuity to that kingdom upon the termination of the war. However, at the settlement of Europe in 1815, it was agreed that the town should return to Portugal, but the Spanish Government, from that time to the present, has always found some plausible pretext for evading the engagement.

This ancient place is surrounded by a wall. In the centre of the town are the ruins of an ancient castle, the fine tower of which still remains.

The churches of **Santa Maria del Castillo** and **Santa Maria Magdalena**, may be visited. (For entrance Rte. into Portugal, see Murray's *Handbook for Portugal*, Rte. 5.)

ROUTE 73.

BADAJOZ TO SEVILLE, BY LA ALBUERA
AND EL RONQUILLO. DILIGENCE AND
RAIL. 133½ m.

Diligence on alternate days.

The road skirts the fortress of Picu-
riña, and traverses the vast tract of
pasturage called La Florida.

14½ m. La Albuera. Pop. 317. This
otherwise insignificant hamlet owes its
European fame to its "glorious field of
grief," and to the murderous conflict
which here took place, May 16th,
1811, between Soult and Beresford.
Passing the bridge the town rises in
front; the battle took place on the
ridge to the l.

BATTLE OF ALBUERA.

On 12th May, 1811, Beresford, who
was engaged in besieging Badajoz,
heard that Soult was approaching to
its succour. He determined to raise the
siege, and, yielding to the persuasions
of his officers, to give Soult battle at
Albuera. The greater part of his
troops arrived there on the 15th, and
occupied the left half of the Albuera
position (a ridge 4 m. long overlooking
the Feria rivulet), where they covered
the Valverde road, along which he
could, if necessary, retreat towards
Lisbon. Blake, who had been put
under Beresford's command (to his
disgust), was with his Spaniards to
occupy the right. But the south por-
tion of the extreme right of this ridge
was left unoccupied, and formed the
main object of the French attack.
The hill to the N. of Albuera, cover-
ing the roads to Talavera Real and
Badajoz, was occupied by the Portu-
guese. Lumley's cavalry and horse
[Spain, 1882.]

artillery were posted on the rear of
the N. portion of the saddle-back
close to the Valverde road, with Col-
borne in front.

On the morning of the 16th, after
the commencement of the battle, Cole
arrived with the infantry of the 5th
army, and two of his own brigades with
some Portuguese cavalry, and the
Allies then mustered 30,000 infantry,
2500 cavalry, and 36 guns; the British,
on whom fell the brunt of the battle,
numbering 7000.

Soult had with him 19,000 picked
infantry, 4000 veteran cavalry, and 40
guns, but his forces were all of one
nation, and his generalship superior to
that of his adversary, besides which,
Blake, the Spanish commander, was
dissatisfied at being superseded by
Beresford, and showed it in all his
proceedings by failing to support him.

On the afternoon of the 15th, the
Allies' cavalry which had been on the
rt. bank of the Albuera, being un-
supported by the infantry, withdrew
and left the woods in that part of the
field in the possession of the French,
whose movements and dispositions were
thus concealed from the Allies.

On the morning of the 16th May
the French commenced to debouch
from these woods, making a feint
against the left of the Allies' position,
but their real attack with 15,000 men
and 30 guns was against a hill on their
right only about a gunshot from either
army, which overlooked the rear of the
Allied position, and which Beresford
had omitted to occupy. Beresford, on
discovering the main object of the
French attack, sent to Blake ordering
him to change his front by throwing
back the right. The Spaniards refused
at first to obey, and complying with
the order too late, the French seized
the hill, and made against the centre
of the ridge. Lumley, with horse
artillery and cavalry, was ordered
down to the right to a small plain
behind the Aroya stream. Cole's
division was placed behind them, and
Colborne was ordered to assist the
Spaniards, who were in severe diffi-
culties. It was now noon, and as
General Stewart brought up Col-
u

borne's men a heavy rain began to fall, and, hidden in it, the French cavalry dashed against them before they could deploy. Swooping down, the French hussars captured 6 guns, and riding on, sabred the Buffs, the 66th, and the 48th; their onslaught was only checked by the 31st, who being in the rear had time to form square to receive them. The wind blowing aside the rain and smoke for an instant, allowed Lumley from the plains to see the disaster on the heights, whereupon he sent four squadrons and some Spanish cavalry against the French. The Spaniards dashed bravely up the hill to within a few yards of the French, drew rein, faced about, and fled.

Meantime the Spanish infantry in the Allies' right refused to advance, in spite of the appeal of Beresford—who was nearly captured in a charge of French lancers. The bad weather now prevented Soult seeing how advantageous for him was the position of affairs, and his troops remained halted in masses, instead of opening out and striking the decisive blow. The British would not yield—the 57th on the hill earned well the title of "the Die Hards," losing two-thirds of their number—but nothing could withstand the French attack.

The ammunition was failing, and believing the battle all but lost, Beresford now thought only of drawing off his army, and gave directions to retire along the Valverde road. While these orders were being given, Colonel (afterwards Viscount) Hardinge had met Cole coming up from Badajoz with two brigades, and, using Beresford's name, ordered them as well as the 3rd brigade of Stewart's division to move to the assistance of the right. Beresford acquiesced, and ordered Alten's cavalry to retake Albuera, which after much fighting had fallen to the French. Issuing from the smoke, Cole's two brigades made straight for the lancers who were with the captured guns. One of these, the Fusiliers' Brigade (7th and 23rd regts.), now poured such a fire into the enemy's flank that their onslaught was checked.

In vain Soult sought to animate them with fresh courage, but nothing could stop that astonishing infantry. In vain, too, the French reserves were called up: for the Allies now rallying, in one grand charge swept the whole French army from the hill and threw them headlong into the plain below. The victory was completed by Alten retaking Albuera, and after some further fighting at the bridge, the French right was withdrawn, and before 3 P.M. the battle was over.

The hill presented a dreadful scene: bodies of men of the various nations engaged in the strife lay huddled together, and below, the wounded crawling down to allay their thirst in the Feria, fell in and were drowned.

On the morning of the 17th the French withdrew, thinking from Beresford's boldness in maintaining his position that he had received further reinforcements.

The losses in the battle were heavy, Soult lost 8000—Beresford 7000—only 1800 English remained un wounded. The French took 500 prisoners, a howitzer, and several colours.

Wellington arrived on the 19th, and directed Beresford to follow Soult cautiously, while Hamilton was sent to reoccupy the trenches at Badajoz.

E. F. C. D.

At Albuera two roads branch off to Seville, the one (A) by Jerez de los Caballeros and Fregenal to Santa Olalla, where it is joined by the other road (B), which passes by Santa Marta, Los Santos, Fuente de Cantos, and Monasterio. The road by Los Santos is the best.

Route A. 10 m. Jerez de los Caballeros. Pop. 7763. This picturesque old town has Moorish walls and a grand tower. It was built by the Knights Templars in 1229. The new town is well built, the streets are regular, and the houses nestle amongst fragrant orange and lemon trees.

Fregenal (Pop. 7514), to Santa Olalla, Ronquillo, Santiponce, and Seville.

Route B. 13 m. **Santa Marta.** Pop. 3503.

19 $\frac{1}{4}$ m. **Los Santos de Maimona.** Pop. 6102.

14 $\frac{1}{4}$ m. **Fuente de Cantos.** Pop. 7051. Here Francisco Zurbaran, the painter, was born in the year 1598.

The whole of this district is uninteresting to any but the sportsman and the agriculturist. Pigs and sheep, and game of all kinds, thrive better than the natives themselves.

11 $\frac{1}{2}$ m. **Monasterio.** Inn: Posada del Montañes. Pop. 3261. This, the most elevated valley in the Sierra Morena range of hills, is the point where the mountain streamlets part, descending either into the Guadiana or the Guadalquivir.

12. m. **Santa Olalla.** Pop. 2181. Above this village is a ruined Moorish castle, whence enjoy a superb view of the distant mountains.

23 $\frac{1}{2}$ m. **El Ronquillo.** Pop. 1317. This village rejoices in having given birth to the notorious *Alcalde* of the reign of Charles V.—a Spanish Jeffreys, whose Draco-like process has passed into a proverb. He executed all whom he caused to be arrested: the old for what they *had* done, the younger ones for what they *might* do, were they allowed to live and become men! He it was who hung up the Bishop of Zamora at Simancas. (See Rte. 20.)

22 $\frac{1}{4}$ m. **Santiponce.** Pop. 1362. This miserable village occupies the site of the ancient *Italica*, founded u.c. 547, by Scipio Africanus, upon the site of the Iberian town Sancios. Here the Emperors Trajan, Adrian, and Theodosius were born. (See Rte. 86.)

1 $\frac{1}{4}$ m. **Camas** Stat. Pop. 1011. Situated upon the banks of the Guadalquivir.

2 m. **Sevilla.** Inns: Fonda de las Cuatro Naciones; Fonda de Paris; Fonda de Europa. (For Seville, see Rte. 86.)

ROUTE 74.

MADRID TO LISBON BY NAVALMORAL, PLASENCIA [EXCURSIONS TO ALCÁNTARA, YUSTE, CACERÉS, AND TRUJILLO], VALENCIA DE ALCÁNTARA, OPORTO, AND LISBON.

The most direct way to Portugal. This line was opened in October 1881. Two trains daily in 21 $\frac{1}{2}$ hours. Station at Atocha. Through carriages to Lisbon.

The country through which the railway passes is poor and uninteresting. Travellers are recommended to take provisions, for the Buffets on this line are badly served.

Madrid.

4 m. **Valverde** Stat. Pop. 207.

5 $\frac{1}{2}$ m. **Leganés** Stat. Pop. 4902.

3 m. **Fuenlabrada** Stat. Pop. 2326.

3 $\frac{1}{2}$ m. **Humanes** Stat. Pop. 274.

3 $\frac{1}{2}$ m. **Griñón** Stat. Pop. 488.

6 $\frac{1}{4}$ m. **Illescas** Stat. Pop. 1577.

3 m. **Araña** Stat. Pop. 495.

3 $\frac{1}{2}$ m. **Villaluenga** Stat. Pop. 1488.

5 $\frac{1}{2}$ m. **Cabañas** Stat. Pop. 1047.

3 m. **Bargas** Stat. Pop. 525.

5 $\frac{1}{2}$ m. **Villamiel** Stat. Pop. 3638.

4 $\frac{1}{4}$ m. **Rielves** Stat. Pop. 376.

4 $\frac{1}{2}$ m. **Torrijos** Stat. Pop. 2306. (For description see Rte. 12.)

7 $\frac{1}{2}$ m. **Santa Olalla** Stat. Pop. 1653.

3 m. **Ernstes** Stat. Pop. 203.

4 m. **Illan Cebolla** Stat. Pop. 2112.

3 m. **Monte Aragon.** Pop. 658.

8 m. **Talavera de la Reina** Stat. Buffet. Trains to Madrid and Toledo.

Inn: Parador de las Pijorras, bad. Pop. 9666. For description, see Rte. 12.

10 m. **Calera** Stat. Pop. 3071.

7 m. **Alcañizo** Stat. Pop. 589.

5 m. **Oropesa** Stat. Pop. 2239. This little town, which crests its ilex and olive clad hill, gives a title to the

Duke of Frias, who has here a dilapidated Palace, and a fine Castle, with round towers and keep.

4 m. **La Calazada Stat.**

13½ m. **Navalmoral de la Mata Stat.**
Pop. 3324.

[**Almaraz**, 7 m., may be reached from **Navalmoral**. Pop. 793. The Tagus is crossed near this little village by the picturesque **Bridge of Almaraz**, which spans the deep sea-green river, and consists of two arches 580 ft. long, 25 ft. wide, and 134 ft. above the level of the river. It was built (in 1552) by Pedro de Urias, at the expense of the city of Plasencia, as connecting that town with the province of La Mancha: it was destroyed by Cuesta in 1809, and was not rebuilt until 1845, when an ex-monk, Ibañez by name, repaired it at the expense of the locality. Lower down the river there is another bridge, **el Puente del Cardenal**, built by Cardinal Juan de Carvajal, a Plasencian; this bridge opens communications with Trujillo.

Almaraz gave a title to Lord Hill, who here (May 18th, 1812) "conducted with consummate ability one of the most brilliant actions of the Peninsular war." Following the Duke's instructions, he passed the intricate defile of **La Cueva** with such secrecy that both Drouet and Foy were deceived. He next assaulted Fort Napoleon (½ m. from the bridge), which he carried with the bayonet, although without artillery, whilst the fort mounted 18 guns; thus, Soult was cut off from Marmont, and the Duke was enabled to take the latter single-handed, the result being the splendid victory of Salamanca.]

7 m. **Casatejada Stat.** Pop. 1112.

1½ m. **Las Cabezas Stat.** Pop. 1770.

11 m. **La Bazagona Stat.**

9 m. **Malpartida**. Pop. 2000. The new line begins here. This village is well situated. In the centre there is a very handsome church. Soon after leaving the station the scenery improves. The castle perched on the high rocks to the l. belongs to the family of **Mirabel**.

3¾ m. **Plasencia Stat.** Pop. 6404. The town is 6½ m. from the station. Secure your places in the omnibus: a branch railway is in construction. *Inns*: Posada de las tres Puertas: Parador Nuevo. This town is girdled by the sweet clear Xerte (now spelled *Jerte*), while the two valleys separated by the snow-capped Sierras de Bejar and de la Vera are bosoms of beauty and plenty; that to the N.W. is called *el Valle*, that opposite is justly named *la Vera*, ver ibi purpureum et perpetuum. The picturesque town is defended by crumbling walls, and 68 semicircular towers, with a ruined Alcazar to the N. and a long connecting line of aqueduct. Plasencia, seen from outside, is indeed most *pleasing* in all directions; here river, rock, and mountain,—city, castle, and aqueduct, under a heaven of purest ultra-marine,—combine to enchant the artist; the best points of view are from the granite-strewn hill opposite the **Puerta del Postigo**. The valley to the S.W. is charming, and the bridges artistic. The families of Monroy and especially that of Carvajal, have done much for this city.*

Here, it is said, stood the Roman Ambracia, and on **Ambroz**, its deserted site, Alonso VIII., in 1190, founded the present city, which he called, in the nomenclature of that devout age, "*Ut Deo placet*,"—the "*Een-shallah*," the "*Si Dios quiere*," the "if the Lord so will." Made a bishopric, suffragan to Santiago, it rose to be a flourishing town. The *ornate Gothic Cathedral*, begun in 1498, is unfinished in some portions, and has been altered and disfigured in others. The S. entrance is granite-built and noble. Observe the windows, the open-worked railing, and plateresque façade and candelabra: the Berruguete **Puerta del Enlosado** to the N., is grand and serious, with Giulio Romano-like medallions, and arms of Charles V. and of the Carvajals. The *Capilla Mayor*, commenced by Juan de Alava, was completed by Diego de Siloe and Alonso de Covarrubias. The *silleria del coro*, carved in 1520 by

* Consult 'Historia y Anales de Plasencia,' Alonso Fernandez, folio, Mad., 1627.

Rodrigo Aleman, is most elaborate and beautiful; in it sacred, profane, serious, ridiculous, bacchanal, and amatory subjects are incongruously jumbled together. Observe the two stalls near the *Coro alto*, and the Gothic spire; Aleman also carved the throne of the bishop, and the confessional of the *Penitenciario*. The retable of the high altar, with the Assumption of the Virgin, and statues, are by Gregorio Hernandez, 1626. The chief subject is the Assumption of the Virgin, to which Assumption this Cathedral is dedicated; the gaudy colours and gilding, and frittered drapery, are unpleasing, but it forms a grand whole. Some of the cherubs are quite Murillesque. The *Reja*, in which the Assumption figures again, is a masterpiece of Juan Bautista Celma, 1604. The fine arts seem to have been ill-fated in this cathedral, for the pictures of Francisco Ricci, given by the bishop Lozano for the high *altar mayor*, have been retouched, the Marriage of St. Catherine, by Rubens, stolen, and the Nativity, by Velazquez, burnt with the chapter-house in April, 1832. Obs. among the fine sepulchres that of the kneeling prelate Pedro Ponce de Leon (ob. 1753), wrought in the Berruguete style. The portal to the *Sacristia* is in rich plateresque; here is treasured up an image of the Virgin, which is brought out on the festival, the 15th of August. A noble staircase leads to the roof—ascend it for the panoramic view.

The bishop Pedro de Carvajal lies in the ch. of *San Nicolas*; observe his kneeling effigy: this powerful Plasencian family rose high in the Church, under the Valencian Borgia popes: one member, a cardinal, lies buried in Santa Croce at Rome.

In the *Monjas de San Ildefonso* is the noble tomb of Cristóbal de Villalba; the effigy is armed and kneeling.

In *San Vicente* is another armed effigy, now cruelly mutilated, of Martin Nieto, 1597, and was one of the finest things in Estremadura; attached to this Dominican convent is *la Casa de las Bovedas*, built for the Marques de Mirabel in 1550. Obs. the patio and

pillars, and the saloons painted in fresco illustrating the wars of Charles V. In the cloistered terrace, *el Pensil*, were arranged some antiquities found at Capara and elsewhere, and among them a colossal foot. The gardens are pretty. The superb armoury disappeared with the French.

Just outside the gate of the city, towards the bridge, is an elegant cross with a light spiral support, and in the *S. Juan Bautista*, near the river, the recumbent statue of the founder, *Almaraz*.

Excursions.

To the Convent of Yuste.—Travellers before leaving Plasencia for Yuste should call on the Administrador of the *Conde de Mirabel* to ascertain if the administrador, who lives at *Cuacos*, is at home, and if they can visit the convent. It may otherwise happen on getting there that they will find he is absent, and that they are unable to see it.

Leaving Plasencia on horseback, the road follows an easterly direction, crossing the *rio Jerte*, and then, ascending the *Monte Calzones*, continues to the picturesque little town of *Pasaron* (18 m.; decent posada; Pop. 1500), which lies at the foot of the *Sierra Tormentos*. An old monastery is passed to the l., and soon the lovely valley of the *Vera* expands, with the yellow line of the *Badajoz* road in the distance. Then appears l. the *Geronimite Convent of Yuste* (28 m.) nestling in woods about half-way up the S.W. slope of the *Sierra de Vera*, which shelters it from the wind. Below, near the village of *Cuacos* (posada poor), is the farm *Magdalena*, where, if necessary, the night may be passed. Thence ascend to the monastery, keeping close to a long wall. Near the entrance, obs. the patriarchal *walnut-tree* under which Charles V. used to sit. This sacred edifice, which takes its name from the streamlet, the *Yuste*, which trickles behind it, was founded 1404, on a spot where 14 Gothic bishops

were surprised and killed by the Moors. In 1554 Charles V. sent his son Philip (when on his way to England to marry Queen Mary) to inspect the place, which he had previously selected as a place of retirement in his old age. Charles arrived in February, 1557, and died Sept. 21, 1558. The emperor lived the life of a monk, combining the rural pursuits of a country gentleman.*

Never, therefore, again will it be the lot of traveller to be welcomed, like ourselves, by the real and fit masters, the cowed friars, to whom news and a stranger from the real living world was a godsend. The day was passed in sketching and sauntering about the ruined buildings and gardens, with the goodnatured garrulous brotherhood: at nightfall supper was laid for the monks at a long board, but the *prior* and *procurador* had a small table set apart in an alcove, where, "bidden to spare but cheerful meal, I sat an honoured guest." As the windows were thrown open, to admit the cool thyme-scented breeze, the eye in the clear evening swept over the boundless valley, the nightingales sang sweetly in the neglected orange-garden, and the bright stars, reflected in the ink-black tank below, twinkled like diamonds: how often had Charles looked out on a stilly eve on this self-same unchanged scene where he alone was now wanting! When supper was done, I shook hands all round with my kind hosts, and went to bed, in the very chamber where the Emperor slept his last sleep. All was soon silent, and the spirit of the mighty dead ruled again in his last home; but no Charles disturbed the deep slumber of a weary insignificant stranger; long ere daybreak next morning I was awakened by a pale monk, and summoned to the early Mass, which the prior in his forethought had ordered. The chapel was imperfectly lighted: the small congregation consisted of the monk, my sunburnt muleteer, and

a stray beggar, who, like myself, had been sheltered in the convent. When the service was concluded, all bowed a farewell to the altar on which the dying glance of Charles had been fixed, and departed in peace; the morning was grey and the mountain air keen, nor was it until the sun had risen high that its cheerful beams dispelled the cowl and relaid the ghost of Charles in the dim pages of history.

Of the convent now in ruins, little remains to attract the attention of visitors. The *Coro alto* of the church was finely carved in the Gothic style by Rodrigo Aleman. Obs. the rude chest (in a vault below) in which the emperor's body was kept 16 years, until removed to the Escorial (in 1574). A door to the rt. of the altar opens to the room occupied by Charles V.; and the bedroom where he died has a window through which, when too ill to rise from his couch, he could witness the elevation of the Host. In this room hung the *Gloria* of Titian, which he directed in his will should be placed wherever his body rested. Accordingly it was moved to the Escorial.* The pillared gallery—the *Plaza del Palacio*—which overhangs the private garden of the convent, is connected with a raised archway, *el Puente*, by which the emperor descended into the garden: below obs. the sun-dial erected for Charles by Juanelo Turriano, and the stone step by which he mounted his horse; here an inscription records the spot where he was seated, August 31st, 1558, when he felt the first approach of death. The convent and the surrounding estate now belongs to the Marques de Mirabel.

From Plasencia there is a wild but picturesque ride to *Avila* (see Rte. 1), 80 m. by the *Puerto de Tornavacas* and *Barco* (Posada of "La Trujillana," decent). The angler and artist may at least make an excursion to the *Puerto*, 24 m., by the charming valley of the *Jerte*, which winds up amid fruit and verdure, walled in on each side by the snow-capped *Sierras*

* See, for further details, Stirling's 'Cloister Life of Charles V.,' and an interesting article by Richard Ford, in No. 183 of the 'Quarterly Review.'

* It is now in the Museo at Madrid (No. 752).

de Bejar and Vera, he might put up at Cabezuela, distant 18 m.

After leaving **Plasencia** the railway crosses the river **Alagon**, passing the old and dilapidated town of **Coria**. Pop. 2600. The cathedral is poor. A new road is in construction which will connect **Coria** with the station of **Cañaveral**.

13½ m. **Mirabel** Stat. Pop. 252. Famous for its castle now in ruins. It was taken by the Moors in 1186. Ferdinand III. recovered it in 1240. After passing the forests and *dehesas* of **Mirabel**, the railway enters a rough country, and, after passing through two tunnels, reaches the picturesque hamlet of **Casas de Millan** (Pop. 1500), surrounded by orange and lemon plantations.

11 m. **Cañaveral** Stat. Pop. 1831. This thriving little town has some cork manufactures and oil mills. On leaving the station the railway follows the road to **Salamanca**, and crosses an iron bridge 365 metres long. On the l. are the ruins of the old **Alconetar** bridge. **Garrovillas**, Pop. 7000, remains to the right, an industrial manufacturing town which contains several cloth mills. The line ascends here. Obs. here the fine panorama of the **Tagus**. Two viaducts and four tunnels are passed on the way to

17 m. **Casar** Stat. Pop. 4507. An industrial population employed in tanning and rope making.

12½ m. **Arroyo de Malpartida**. [Here the line of **Malpartida** ends. Travellers wishing to visit **Cacerés** must change here. Four trains daily. 10½ m.]

Excursions.

[To **Cacerés**. After leaving **Arroyo** the railway passes **Malpartida de Cacerés**, continuing to the mining strict of **Calerizo de Cacerés**.

8 m. **Minas** Stat. Here is the famous lime quarry, in which, in 1862, phosphates were found which are undoubtedly the richest and most extensive in Spain. At present four of them are worked by the *Sociedad de Fosfatos*, the *Esmeralda*, *San Salvador*, *San Eugenio*, and *La Abundancia*. The phosphate is found where the chalk and slate meet; it is worked to a depth of 80 metres.

These quarries are worked by a company founded in 1876. A village has been formed for the working classes, in which about 150 families live, with church, *casino*, post office, schools, &c., and the best machinery. Horse-power of 250 horses is already employed, and they produce upwards of 50,000 tons a year.

1½ m. **Cacerés** Stat. *Inn*: Posada Nueva, very bad. Pop. 15,000. Casa de Huéspedes de Perez. Diligence daily to Merida. Railway in construction to Merida (see Rte. 70). **Cacerés—Castra Cæcilia, Cæsaris**—is the capital of its district. The climate is delicious, and the environs are very fertile, producing corn, fruit, and wine in abundance; the district is also celebrated for its hams and bacon. The town is situated at a considerable elevation above the surrounding plain and is full of feudal architecture; massive baronial houses, decorated with granite doorways and armorial bearings, abound. The upper town retains its ancient tower and walls. Obs. the houses of **Golfines**, with mosaics, of the **Veletas**, of the Counts of **la Torre**, and the mansion of the Duke of **Abrantes**, with its fine windows. The granite **Templete** is by Churiguera, 1726. The Gothic **Parroquia de San Mateo**, built by Pedro de Ezquerria, has a striking tower, and contains the tomb of a **Marqués de Valdepuentes**. The **Ch. of Santa Maria** contains a retablo, carved by Guillen (in 1556), with the Assumption and Coronation of the Virgin, &c. The sepulchres of the **Figueras**, **Paredes**, &c., are also remarkable. Obs. also the fine suppressed Jesuit convent, and a *seminario*, founded in 1603. The ch. of **Santiago**, outside

the walls—once Muzarabic—is buttressed up with Doric pillars; its *Reja* (1563) is fine, and the *Paso de Jesus Nazareno*, which it contains, is much revered. The old banner of Alfonso VIII., of Leon, is at the Ayuntamiento. The modern granite *bull-ring* is very well built, and should be visited. On the airy *Plaza*, shaded by acacias, there is a mutilated Roman Ceres, and a Diana with a modern head.]

To *Alcántara*, distant 34 m. Pop. 5761. Two miles from the station of *Arroyo* is *Arroyo del Puerco*, Pop. 6000, one of the richest towns of the Province; "Pig's Brook," whose parish ch. contains several paintings by Morales; and an old clock, which from being lighted at night is called the *Faro* by the neighbouring villagers, 21 m. from Brozas; and through Brozas, which stands, with its picturesque castle and its *Torre de Belvis*, upon a naked hill; in the house of the Conde de Canilleros is the sword of the redoubtable Garcia Paredes. Over a treeless, miserable country brings the traveller to

Alcántara (Arabicè *Al-Kan-tarah*—the bridge). *Inn*: *Posada de la Viuda*, bad; *Casa de Huéspedes*, near the *Plaza de Toros*. Pop. 2922. This ancient town—the *Lancia* of the Vettones, the *Norba Cæsarea* of the Romans—crowns an eminence over the river Tagus. Its crumbling old walls, towers, castle, and steep tortuous streets are very picturesque.

Alcántara formerly belonged to a military order of Benedictine monks, founded in 1156 by Suero Rodriguez Bariantos, to defend the frontier; a principle borrowed from the Moorish *Rábitos*. The order, at first called *de San Julian de Pereyro*, like the Templars, soon became too rich and powerful; their wealth was coveted by the crown, as much as their influence was dreaded, so both were absorbed in 1495, by appointing the King the "Master." Their noble granite-built convent, *San Benito*, almost ruined by the invaders, was built in 1506 by Pedro de Larrea, and improved by Philip II. The church is

lofty and grand, the slim pillars elegant. The decaying altar *colateral* contains some injured pictures of Morales, a fine "San Miguel," a "St John," a "Pentecost," an "Apostle" reading, and a "Transfiguration"—doubtful. The granite cinquecento chapel was erected by Pedro de Ibarra in 1550, for Francisco Bravo Commendador de Piedra Buena. Obs. his fine marble sepulchre. Many knights are buried in the church, *e.g.* Diego de Santillan, 1503; Nicolas de Ovando, 1511; also many others in the solemn cloisters. In a small temple is some injured sculpture, a "Resurrection," an "Adam and Eve," &c. Notice the wooden tattered chest in which Pelayus floated down 250 miles from Toledo.*

Visit *El Puente de Alcántara*, "the bridge of the bridge," worth going 500 miles to see; it stems the rock-walled lonely Tagus, striding across the wild gorge.

"Dove scorro il nobile Tago, e dove
L'aurato dorso Alcántara gli preme."

Filicaiia and other poets have clothed the barren crags with imaginary flowers, and stranded the fierce bed with gold: but all this is a fiction, which avarice readily believes in regard to distant unvisited regions. The deep sullen river rolls through a desolate arid country, and here resembles a mountain-enclosed narrow lake; the bridge, the soul of the scene, looms like a huge skeleton, the work of men when there were giants on the earth, and who built with colossal stones commensurate in size with their conceptions: loneliness and magnitude are the emphatic features. The bridge is tinted grey with the colouring of 17 centuries, during which it has resisted the action of the elements and the worse injuries of man; it consists of 6 arches, the 2 central the widest with a span of 110 ft.; its length is some 670 feet, and height 210. The usual depth of the river is about 37 feet, rising, however, in floods to 176, for

* For this legend consult 'Morgado,' Seville, p. 22, and Southey, 'Don Roderick,' note 51.

the narrow pass is a funnel: the best point of view is from the other side, turning down by the rocks to the l. Built for Trajan, A.D. 105, it is worthy of an emperor. The architect, Caius Julius Lacer, was buried near his work, but barbarians have demolished his tomb. At the entrance of the bridge a chapel yet remains, with a dedication to Trajan and some verses: one couplet gives the name of the architect:

"Pontem perpetui mansurum in sæcula mundi,
Fecit divinâ nobilitis arte Lacer."

The granite of which it is constructed is worked in *bossage*, pillowed, *almohadillado*: no cement was used. The centre arch has sunk; one arch, destroyed in 1213, remained repaired with woodwork until 1543, when Charles V. restored it, as an inscription given by Cean Ber. ('Sum.' 398) records; the 2nd arch on the rt. bank was blown up June 10, 1809, by Col. Mayne, who had been directed to do so if the enemy advanced. The bridge was repaired with woodwork in 1812 by Col. Sturgeon, and thus continued until again destroyed during the civil war in 1836. It has been finally repaired by the exertions of the engineer Dn. Alejandro Millan, 1882.

[27 miles from Cacerés is **Trujillo**. *Inn*: Parador in the centre of the town. Pop. 7085. This ancient town (called *Turris Julia*, because said to be founded by Julius Cæsar) is built upon a granite knoll, and domineers over the surrounding country. The streets are narrow and ill paved, yet some of the houses mark the former opulence of their owners—of those adventurers who returned from Peru, laden with the spoils of conquest. The entrance into this decayed old city is by the arch of Santiago: near it is a tower of Norman character, connected with a small ch. Upon the opposite side of the gateway obs. the tower, which is attributed to Julius Cæsar, although probably Moorish. The narrow streets, cut as if out of granite, abound in ancient gateways of cyclopean Roman work, and in picturesque

Moorish-looking towers. The **Ch. of Santa Maria la Mayor** has a Lombard-looking tower older than the ch. itself, which is attributed to Julius Cæsar: obs. the two lancet-windows to the N., and the rose-window to the W. This ch. contains the tomb of Diego de Parédes—James Wall. This gentleman of note, and brave soldier, was reputed to be of such great natural strength that he could stop a windmill with a single finger. Near Trujillo is shown a well 30 ft. wide, over which this Hercules and Samson is said to have jumped forwards and backwards: he died at Bologna (aged 64) in 1534, and his bones were removed to Trujillo 11 years afterwards. This Diego served as a boy at the capture of Granada, became a general of Alexander VI., and was one of the 11 champions of Trani, in the **Paseo de las Armas** with the French; he was also the right arm of the "great general," and at the battle of Cerignola he alone defended the bridge against a whole company of French knights: he fought also at Pavia, when François I. was taken prisoner: in short, wherever Moor or Gaul were to be beaten, he is said to have been present.

Visit the picturesque **Plaza**, and obs. the **Ch. of San Martin** in one corner: it has a single nave supported by noble arches, and a singularly beautiful stone roof of curious construction. It contains the tomb of Cardinal Gaeta, and another monument sculptured with reliefs in granite, illustrative of combats with the Infidel.

Visit now the **Ch. of Santa Maria de la Concepcion**, and obs. *the tomb of Pizarro*: his armed effigy kneels in a niche; the helmet in front is said to have been actually his. This fierce, false, cruel, yet most daring and energetic man was the son of a swine-herd; he is said to have been suckled—not by a Romulean wolf—but by an Estremenian sow. He was assassinated, June 16th, 1541, by the traitor Herrera.*

* His history and character have been exhausted by Mr. Prescott.

Visit also his house in the Plaza: at the corner are figures of manacled Indians, fit badges of the "Conquest," and of the plunder and murder of Atahualpa.

In the Plaza is the **Casa del Ayuntamiento**, with some paintings in the saloon.

Visit now the vast palace of the Duke of San Carlos, near San Martin, and obs. its patio of pompous pretensions. Visit also the house of the **Conde del Puerto**, which has a good staircase. The ch. of Santiago contains a granite retablo, and has its titular carved by Gregorio Hernandez. Visit also the **Alberca**, which, from its Arabic name, is ascribed to the Moor; but it is more probably one of those Roman reservoirs, of which such fine types exist at Merida.

26 m. is **Logrosan**. (For description of Trujillo to Logrosan, see Rte. 80.)]

Travellers who continue their journey to Portugal after leaving **Arroyo** cross the river **Salor** over an iron bridge to

12 m. **Aliseda** Stat. Pop. 1453. The **Sierra de San Pedro** begins here. It extends from S. to W., crossing the mountains to

10½ m. **Herreruela** Stat. Pop. 669. The line leaves at the left the fine castle of **Albuquerque**, the great defence and scene of warfare during the middle ages between Moors and Portuguese.

14 m. **San Vicente** Stat. A thriving village. Four miles from here the railway passes a viaduct to

4 m. **Valencia de Alcántara** Stat. (Pop. 6830), the frontier of Portugal. Custom house. Buffet. The town is some distance from the station. The old church of **Roque Amador** is worth a visit. The Plaza del Ayuntamiento is paved with mosaic.

For the Rte. from Valencia de Alcántara to Lisbon consult the Spanish time tables.

For description of the Rte. from Ponte de Sor, see Rte. 71.

ROUTE 77.

PLASENCIA TO CIUDAD RODRIGO. 85½ m.

This equestrian excursion, although fatiguing, is interesting alike to the antiquarian, the artist, and the sportsman. The traveller may sleep the first night at **Granadilla**, Pop. 732 (18 m.); the second at the Convent of **Batuecas** (28 m.). Attend to the provend, and take a local guide.

Leaving Plasencia, ascend to **Nuestra Señora del Puerto**, whence the view is superb; thence to

5½ m. **Oliva**. Pop. 1581. The courtyard of the count's house contains some Roman military stones.

The costume of the peasantry now changes: the males wear leather jerkins open at the arms; the women short serge petticoats of green, red, and yellow cloth, and they wear handkerchiefs of brilliant colour upon their heads.

3 m. **Capara**. This solitary farm occupies the site of the ancient **Ambracia**. Obs. to the l. a Roman bridge, quite uninjured, and, further on, a noble Roman granite archway.

Hence the route continues alongside the old Roman road leading to **Salamanca**.

10½ m. **Abadia**. Pop. 278. This wretched hamlet is prettily situated under the **Sierra de Bejar**, at the head of the valley through which flows the **Ambroz**. Here is a square-built palace of the Dukes of **Alva**: it was formerly an *abbey* belonging to the **Templars**. It was here that the celebrated **Fernando Alvarez de Toledo** retired in 1573, after his recall from the Low Countries, and his disgrace. The gardens around

this palace were the Duke of Alva's joy and delight: he decorated them with fountains and statues, wrought at Florence by Francisco Camilani. The French laid waste this charming retreat. The fountain is now dry, the ground is strewn with broken sculpture, and the spot where Alva loved to sit is now a myrtle-overgrown grove.

6½ m. **Lagunilla**. Pop. 1450. Thence this road leads through a wood of gigantic chestnuts to **Val de Nieve**. Afterwards a streamlet is crossed which divides Leon from Estremadura. Ascending again, ride on to

15 m. **Herguijuela**. Pop. 493. The fishing in this district is excellent, the fish of the **Rio Batuecas Cabezudo** and the **Cuerpo del Hombre** (tributaries of the Rio Alagon) being especially fine and plentiful.

The road now continues for 1½ hr. up and down the heathery Scotch-like hills, covered with aromatic shrubs. The district to the rt. is called **la Tierra de las Hurdes** (or *Jurdes*). The word—preserved in the Basque—signifies a pig.

This district was long believed to be haunted by demons and inhabited by pagans; and in 1599, Garcia Galarza, Bishop of Coria, when granting a site for a Carmelite convent, rejoiced that Satan and his legions would soon be expelled by the holy brethren!

3 m. **The Convent of Las Batuecas**. The convent, which has lately been burnt, was formerly a little town. The monks established schools for the peasants, and lodging-quarters for all travellers. The surrounding eminences, covered with fine timber, were studded with hermitages. A lofty wall, about 3 m. in circumference, enclosed gardens and groves. Visit **El Santuario**, a chapel of the Virgin perched on **la Peña de Francia**, a wild mountain height overlooking the valley. This "high place" is called "The Rock of France," because a Frenchman named Simon Vela, after travelling through all the known quar-

ters of the world, here discovered the miraculous image on the 19th of May, 1434. On the 8th of September this sanctuary is visited by thousands.

Quitting the convent, a steep road leads rt., and commands a fine succession of Alpine views.

10 m. **Alberca**. Pop. 1913. This dingy hamlet is composed of prison-like houses built of granite. [There is a road from Alberca to Salamanca. See Rte. 14.]

6 m. **Maillo**. Pop. 472. A poor village.

8 m. **Tenebron**. The road hence to Ciudad Rodrigo is utterly uninteresting. Pop. 326.

18 m. **Ciudad Rodrigo**. (See Rte. 16.)

ROUTE 78.

MÉRIDA TO TRUJILLO. 50 m.

Merida (see Rte. 70).

5½ m. **Trujillanos**. The neighbourhood is thickly planted with oak.

3½ m. **San Pedro**.

10 m. **La Venta de la Guia**. The river Burdalo is crossed.

11 m. **Miajadas**. Pop. 4000.

11 m. **Villameira**.

13 m. **Trujillo** (see Rte. 74).

ROUTE 79.

MERIDA TO SEVILLE BY ZAFRA AND
LLERENA. RAIL. 66 m.

Two trains daily.

Merida Stat. Pop. 6191. (Rte. 70.)

$4\frac{1}{2}$ m. **Calamonte Stat.** Pop. 1941.

9 m. **Torreamejia Stat.** Pop. 346.

$7\frac{1}{2}$ m. **Almendrales Stat.** Pop. 9666. Plaza de Toros. Good fights take place during the season. Here was found (Aug. 25, 1847) the great silver Disc of Theodosius which is now in the Academia de la Historia, Madrid.

$12\frac{1}{2}$ m. **Villafranca Stat.** Pop. 8591.

12 m. **Los Santos de Maimona Stat.** Pop. 6302. This picturesque town is built at the base of the Sierra de San Cristóbal, in the centre of a vast well-cultivated plain.

$5\frac{1}{2}$ m. **Zafra Stat.** Inn: Posada de Pepe. Pop. 5547. This most ancient city (the Segada of the Iberians, the *Julia Restituta* of the Romans) is full of buildings begun in better times, but either left unfinished, or destroyed by the French under Drouet in 1811. The great Lords of Zafra were the Figueroas, whose dukedom of Feria is now merged in that of the Medina Celi family. Their shield, charged with canting fig-leaves, still appears on the chief edifices, although generally defaced by the French. First visit the ducal **Palacio** passing out by the handsome granite **Puerta del Acebuche**: this Gothic *Alcazar* was erected, as an inscription over the portal states, by Lorenzo Suarez de Figueroa, in 1437. Near the porch is one of the curious primitive iron-ribbed cannon saved from the many others which the invaders destroyed, when they plundered the once curious armoury, and made a fortress of

the palace. The patio has been modernised in the Herrera style, and is handsome, with fine marbles, Ionic and Doric pillars, and a fountain. The interior, gutted by the enemy, has been degraded by the stewards of the duke. The open arched galleries between the huge towers of the *Alcazar* command fine views over the gardens and olive-grounds of the environs.

Adjoining the *Alcazar* is the unfinished convent of **Santa Marina**, which was desecrated by the invaders. In the chapel, obs. the sepulchre of the Hon. Margaret Harrington, daughter of Lord Exton, erected in 1601 by her cousin, the Duchess of Feria, also an English woman: she was the *Jane Dormer*, the most trusted of Queen Mary's ladies of honour, and the wife of Philip II.'s ambassador in London at the important moment of Elizabeth's succession. Her body rests here, but, true to her country in death, she sent her heart to England. Her effigy kneels before a prie-Dieu, with a mantle on her head; it was once painted, but has been whitewashed. Among the Græco-Roman buildings in Zafra, obs. the magnificent marble Doric and Ionic *patio* of **La Casa Grande**, built by the Daza Maldonados, and the fine colonnades; notice also the Doric and Ionic brick tower of the **Colegiata**; neither of these edifices is finished, or ever will be: meantime the **Plaza de Toros** has been completed.

Visit next the **Santa Clara**, founded by the Figueroas in 1828 (see date over portal); the invaders desecrated this convent and mutilated the recumbent figures of the founder and his wife and a Roman figure in a toga and sandals: obs. the effigy of Garcilaso de la Vega, killed before Granada in the presence of Enrique IV.; remark his singular bonnet. The effigy without a head is said to be that of Doña Maria de Moya. Zafra is sometimes called **Sevilla la Chica**. Its elm-planted Alameda is charming; its delicious water-spring, called **La Fuente del Duque**, is brought in on arches.

At Zafra the diligence which leaves Badajoz for Seville will take the traveller on, and join the railroad at Tocina. See Rte. 73.

11½ m. **Matanegra** Stat.

4¾ m. **Usagre y Bienvenida** Stat.
Pop. 2126.

6 m. **Villagarcia** Stat. Pop. 2266.

5½ m. **Llerena** Stat. Pop. 5583.

The railway is in construction from **Llerena** to **Pedroso**—at present there is no manner of continuing the journey but on horseback. The road is very bad. Jan. 1882. The train is again joined at **Pedroso**, passing by the following stations:—

Pedroso Stat.

Minas Stat.

Villa de las Minas Stat.

Tocina Stat. where it joins the main line to **Seville**. See "*Indicador*."

SEVILLE STAT. (see Rte. 86).

ROUTE 80.

TRUJILLO TO LOGROSAN AND GUADALUPE. 42 m.

This rough excursion is most interesting to the geologist, the artist, and the naturalist. Take a local guide and attend to the provend.

Trujillo. Pop. 7085. (See Rte. 74.)
N.B. There may be some difficulty in obtaining horses or mules here.

The road traverses a lonely and but partially-cultivated country. **La Conquista** is a ruined cortijo with a fine-sounding name, situated upon an estate granted to the **Pizarro** family.

So proceed to the **Ermita**, where there is a clear fresh stream.

Passing through **Zurita** (Pop. 3192) the road to **Almaden** branches S.E. through **Madrigalejo** (Pop. 1648), the village where **Ferdinand**, the husband of **Isabella**, died, Jan. 23, 1516, aged 64 (see the inscription in the **Casa Santa Maria**).

26 m. **Logrosan.** *Inn*: **Posada**, bad. Pop. 3468. This town stands in the narrow valley of the **Pollares**, at the beginning of the **Guadalupe** range. The presence of phosphate of lime, in its clay-slate quartzite strata, is almost a solitary instance in Europe. The vein, or rather deposit, lies about half a mile to the N.N.E. and S.S.W., and occurs amid clay and slate, except in the centre, where it is intermixed with quartz: made out for about two miles, sometimes it occurs emerging above the loamy soil, and at other times below it, in a bed in some places from 5 to 10 ft. wide. It may be traced by its general light straw colour, but the finer parts have a purple and white laminated reniform structure, like some depositions of carbonate of lime: it is extremely phosphorescent when pulverised and thrown on lighted charcoal; as no ingredient of organic life is to be found, it is presumed to be of primitive formation. It contains about 14 per cent. of fluoride of calcium.

Logrosan, chiefly built out of a mass of very hard and compact black schist, with veins of quartz, is placed, like **Trujillo**, on a granite knoll, with an extensive view. The protruding slates add to the inconvenience of this wretched poverty-stricken hamlet, which, however, has a fine unfinished church, rising like a cathedral, with a beautiful *apsis* and a pointed *retablo*.

Proceeding onward, the picturesque village of

7 m. **Cañamero** (Pop. 1534) is reached. It stands at the entrance to a rocky gorge through which the beautiful **Ruecas** flows.

Soon the defiles of the **Sierra de Guadalupe** are entered, amidst exquisite scenery, and Scotch-like hills clothed with fine timber and aromatic herbs. Then a lofty table-land is ascended, from whence a sweeping panoramic view is obtained.

9 m. **Guadalupe.** Pop. 2756. The **Posadas** are iniquitous, but the muleteer can obtain *clean* lodgings in some private house.

The **Geronimite** convent of **Guada-**

lupe towers grandly above the *Plaza*. It was once the richest and most venerated convent in Spain, and lord of all it surveyed. The celebrated Virgin of Guadalupe is said to have been carved by St. Luke, and to have been given by Gregory the Great to San Leandro, the Gothic uprooter of Arianism. It was miraculously preserved during the six centuries of Moorish invasion, and rediscovered in 1330 by one Giles, a cowkeeper of Cacerés. A hermitage was immediately built on the spot, and, ten years afterwards, a chapel: this was converted into a convent in 1389, by Pope Juan I., who made it directly subject to the Holy Father. It was then granted to the Geronimite monks, who became so rich that the proverb ran—

“Quien es conde, y desea ser duque,
Metase fraile en Guadalupe.”

Navagiero, who went there with Charles V., describes the place in his ‘*Viaggio*’ (p. 12) as rather a city than a monastery, with a tower said to be filled with gold; the cellars for wine were proportionate. The strong castelated walls, like those in the convents in Syria, proved the necessity of a defence against the infidel.

The first view from the *plaza* is very imposing, yet one regrets that the ancient balustrade should never have been finished; the pointed front of the chapel contrasts with the old towers, turrets, buildings, and library, to which new works were added when the Carlist Palillos held it during the civil war: the grand entrance is by a noble ascent and vestibule, with a Moorish arch to the l.; here is the *Sagrario*, and to the l. the Gothic tomb of Alonso de Velasco; the walls were hung with the votive chains of captives delivered by the Virgin. Hence Cervantes (Pers. y Sig., iii. 5) calls it “*Santísima imagen, Libertad de los cautivos, lima de sus hierros y alivio de sus prisiones.*” In an adjoining chapel, obs. a representation of a general council held here in 1415; ascending to the Gothic church, to the l. lies buried the architect Juan Alonso, *Maestro que fizó esta Santa Iglesia*. The 3 naves are built

in a massive pointed style, but the extension of the *coro* has destroyed the symmetry. The superb lofty *reja*, which divided the Monks from the populace, is a masterpiece of Francisco de Salamanca and Juan de Avila. The cupola above the transept is octagonal, with gilt capitals. The classical *Retablo*, designed by Juan Gomez de Mora, and executed by Giraldo de Merlo, imposing in itself, is out of keeping in a Gothic church, which has been modernised in the worst taste, and was filled in 1618 with paintings relating to the Virgin and Saviour, by Vicente Carducho and Eugenio Cajés.

The walls of the *Capilla Mayor* were ornamented in marble by Juan Bautista Semeria, a Genoese, and by Bartolomé Abril, a Swiss. Obs. the royal sepulchres, statues, and carvings; and in *la Capilla de los cuatro altares*, the effigies of Prince Dionisio of Portugal and Doña Juana his wife, erected in 1461, and moved to their present place under Philip II. Notice also the tomb of Doña Maria de Guadalupe Lancaster y Cardenas, Duchess of Aveyro; but this convent once was a tomb-house of illustrious dead. A jasper staircase leads up to the *Camarin* of the Virgin, or treasury, with some paintings by Luca Giordano, which looks down into the ch. It is still the custom for visitors to the sanctuary to kneel under the Virgin’s mantle. The dresses and wealth in it were once prodigious: there remain still some vestments worked with pearls. The silver lamps, &c., the glorious Custodia made by Juan de Segovia, the silver throne of the image, the silver angels, the 85 silver lamps, the gilt lamp taken at Lepanto, the diamonds, pearls, gold, and jewels, the offerings of kings, were plundered by Victor. He also carried off nine cartloads of silver; he, however, piously left the wooden image behind, although carved by St. Luke himself.*

The splendid *Sacristia* contains 8

* The wonderful relics of this sanctuary are referred to, ‘*Historia de Nuestra Señora de Guadalupe*, folio, Gabriel de Talavera, Toledo, 1597: the scrolly title-page is curious.

fine Zurbarans, representing the life of St. Jerome. The ch. is surrounded by an assemblage of buildings, once extensive and sumptuous. The *hospederia*, or house of reception for strangers, was built out of the confiscated goods of burnt heretics. Visit the two noble cloisters, one of a Gothic pointed, the other of a Moorish style. Notice an elegant Gothic shrine, or temple, and an extremely beautiful double arcade, one above the other. Obs. in an angle the injured tomb of Gonsalo de Illescas, Bishop of Cordova. **La Bótica**, or medicinal dispensary, yet remains; and the library, from whence the best books have disappeared. It was in order to facilitate the approach of pilgrims to this shrine, that Pedro Tenorio, Archbishop of Toledo, built in 1338 his magnificent bridge over the Tagus, about 28 m. below **Talavera de la Reina**. He also gave to the convent the remarkable bronze font which used to be near the refectory.

The **Serrania** of Guadalupe is a continuation of the **Montes de Toledo**. The highest range, behind the convent, rises 5114 feet. These mountains divide the basins of the Tagus and Guadiana. In the cistus-clad plains game of every kind is most abundant.

[Those who wish to visit Almaden may do so from Guadalupe. They must, however, return to Logrosan. The next day's ride to **Almaden** (Pop. 7448) is lonely. The first and only village, **Espíritu Santo**, is too near the starting place to be of any use for a midday halt: rest, therefore, at a streamlet before ascending the Sierra beyond **La Puebla de Alcocer** (Pop. 2748). After leaving the pasture-land, the hills become wild and solitary, with a wide moor on their summit, and thence descend to **Chillon** (Pop. 2467), a dependency, as it were, of Almaden, although separated by a steep hill. For **Almaden**, see Rte. 70.]

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